



# *SALVAGING THE PAST*

## A Composition Portfolio

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*Submission date: July 2019*

*This dissertation is submitted for the degree of Doctor of Philosophy*

## **Declaration**

This dissertation is the result of my own work and includes nothing which is the outcome of work done in collaboration except as declared in the Preface and specified in the text.

It is not substantially the same as any that I have submitted, or, is being concurrently submitted for a degree or diploma or other qualification at the University of Cambridge or any other University or similar institution except as declared in the Preface and specified in the text. I further state that no substantial part of my dissertation has already been submitted, or, is being concurrently submitted for any such degree, diploma or other qualification at the University of Cambridge or any other University or similar institution except as declared in the Preface and specified in the text.

It does not exceed the prescribed word limit for the relevant Degree Committee.

# **Salvaging the Past: A Composition Portfolio**

**Benjamin Graves**

## **Abstract**

An overriding and important discussion in Western art music centres around abstraction: in the nineteenth century, the debate considered whether or not 'absolute music' could represent the very essence of being human; twentieth-century abstraction concerned itself with the removal of any form of melodic or harmonic implications and was employed to reflect societal unease with the bourgeoisie, and eradicate Fascistic connotations. Towards the latter part of the twentieth century, composers became concerned with peppering abstraction with historical reference, and it is this manifestation of abstraction which interests me most. This portfolio of six original compositions takes as its starting point the differences and similarities between British and mainland-European attitudes to past ideals. I use these contrasting approaches to inform my own compositions, which employ reference and quotation from past styles as a comment on contemporary society.

## **Acknowledgements**

I'd like to thank Richard Causton for all his patience with my rantings and dedication to my music over the last four years. I'd like to thank the Arts and Humanities Research Council for their generous funding. I'd like to thank Jess, Naomi and Darren for casting their critical eyes over my commentary. And finally, I'd like to thank all the performers – particularly Stephen, Aaron and the Riot Ensemble; and Héloïse, Oliver, Anne and Marianne of the Hermes Experiment – who dedicated so much practice and rehearsal hours to my music.



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## Introduction

In British music throughout the twentieth and twenty-first centuries there has been a continuous thread of reference to the past, and a continuous embrace of melody, which Roger Scruton describes in the opening of a chapter on David Matthews in *Music as Art*:

During the twentieth century English composers emerged as a distinctive breed, inspired by profound feelings for their homeland and its landscape, and also by a certain cultivated and philosophical distance from the modern world. Like their continental contemporaries, they experimented with polytonality, heterophony, atonal harmony and forms and rhythms borrowed from other places and other times. But – until recently, at least – modern English composers have held back from the repudiation of melody and harmonic sequence. (Scruton, 2018, p. 153)

Although in part correct, I believe the “British composers of the post-war generation...[*in whom*] we find what might be called an ‘emancipation of the consonance’, and a tunefulness of inspiration” (Scruton, 2018, p. 154) have much more in common with those who he decries as “repudiating melody and harmonic sequence” than he would assert. Rather than maintaining a “certain cultivated and philosophical distance from the modern world”, the act of embracing melody and exploring how it can coexist with “polytonality, heterophony, atonal harmony and forms and rhythms borrowed from other places and other times” is, just like attempting to purge music of perceived fascistic connotations, a way of reflecting the modern world in which you live.

This is evidenced by a debate which raged at Darmstadt (for many commentators the word “Darmstadt” has moved out-of-place and become a byword for the constructivist musical movement of the 50s and 60s; but the *Darmstädter Ferienkurse* has been a microcosm of Europe-wide musical debate from its founding in 1946 to the present-day) in the 1980s: the so-called “music-as-historical-reflection debate” (Williams, 2013, p. 13). David Metzger describes how “drawing upon nineteenth- and early twentieth-century idioms, [*German*] neo-Romantic composers sought more immediate means of communication and embraced ... older ideals.” (Metzger, 2009, p. 13) But “a modernist consciousness bears down upon the pieces and prevents a naïve use of past materials and ideals.” (Metzger, 2009, p. 14) This seems to me as the other side of the same coin to that which Scruton describes, but, whereas German composers of the 80s and beyond injected modernism with melody, British composers throughout the twentieth century attempted to inject melody with modernism.

Such past reference on both sides is not without its risks. Although past music has only ever been mined for material for commenting on the present, such an approach can be quickly misconstrued for nostalgia, and nostalgia can be manipulated.

As the first two decades of the twenty-first century come to a close, one topic will come to define the period: the rise once more of an ardent form of nationalism, manifest in extreme xenophobia, and its manipulation by a political class to win power. One key campaign tool in spreading such division is nostalgia. If a public is persuaded to believe their past to be better than their present, they can be persuaded to put faith in those who claim to be able to restore that past. This is evidenced by such slogans as “take back control” and “make America great again.” As Sophia Gaston, Director for Social and Political Risk at the Henry Jackson Society and Fellow at LSE, when describing *Brexit* puts it:

The processes that have led citizens to feel that Britain has lost its way have been slow to develop, but their consequences now feel unwieldy and irrepressible. While Britons’ level of trust in business, politics, and the media has been worrisomely anaemic for some time, what is special about this moment is the success of political campaigns harnessing this fertile ground of dissatisfaction to sell the past as the best model for the future. (Gaston, 2018)

Art – especially that of the past, or pastiche thereof – has always been a powerful tool in the peddling of nostalgia and today’s political machinations are no different. The ambiguity of its message can be manipulated into a feeling that the time from which it comes was a better one, and it represents the best of a lost society. But the art of the past can also be appropriated to deliver a message to the contemporary consumer.

I will employ past reference and quotation in my music, firstly to salvage it from nostalgia, and then to comment on my world.

## **Pieces**

### **I. Quartettsätze for string quartet.**

The first movement of *Quartettsätze* was given its premiere by the Barbican Quartet at St. John’s Smith Square, on 18 April 2016. It was described by Geoff Brown in *The Times*

as having “dazzled with its lurching energy and contrapuntal ardour.” The remaining movements were completed in the summer of 2016.

In *Quartettsätze*, and other works discussed, my use of past materials draws on Berio’s *Rendering* (1989-90), a completion and orchestration of Schubert’s unfinished Tenth Symphony. Berio explains his aesthetic:

I have never been attracted to those operations of philological bureaucracy which sometimes leads musicologists to pretend they are Schubert (if not Beethoven) and “complete the Symphony as Schubert himself might have done”. This is a curious form of mimesis that has something in common with those picture restorations sometimes responsible for irreparable damages, as in the case of the Raffaello frescoes at the Farnesina in Rome. As I worked on Schubert’s sketches, I set myself the target of following those modern restoration criteria that aim at reviving the old colours without however trying to disguise the damage that time has caused, often leaving inevitable empty patches in the composition (as in the case of Giotto in Assisi). (Berio, n.d.)

Berio inserts “connective tissue...always *pianissimo* and ‘distant’, intermingled with reminiscences of the late Schubert (the Piano Sonata in B flat, the Piano Trio in B flat, etc.) and crossed by polyphonic textures based on fragments of the same sketches.” (Berio, n.d.) This description brings to mind David Metzger’s discussion of a modernist exploration of silence as an “expressive scene”, which he likens to Beckett’s *The Unnamable*. Beckett places his protagonist in “a liminal realm, caught between the fracas and refuse of the everyday world – trash cans, a back alley, and a slaughterhouse – and an ultimate silence.” (Metzger, 2009, p. 66) He continuously mutters about two forms of silence: the “ultimate” or “black” silence, which is unreachable, unknowable; and the “grey” silence in which he exists. The “black” or ultimate silence is perpetually discoloured – made “grey” – by “murmurs” emanating from the everyday world. All the while the everyday exists the “black” silence remains an untouchable void. In Metzger’s musical examples Beckett’s “black” silence is just as unattainable, either due to extra-musical environment of the concert hall (as in John Cage), or musically (as in Webern, Nono and Sciarrino). Musically the “black” is tarnished by “chromatic clusters played very softly; extended stretches of low dynamics; short, murmured phrases that quickly yield to nothingness; and transitory tones that no sooner emerge from quiet than they return to it”. (Metzger, 2009, p. 65)

Despite Berio’s title, I read *Rendering*, much as David Metzger does, not as a rebuilding, but as an image of disintegration: “the fractures [...] suggest deterioration, a work from

the past crumbling into pieces.” (Metzer, 2000, p. 97) The fragments of Schubert’s Symphony No. 10 bridged by Berio, give the impression of a tumble-down mansion, decayed by time. With every turn of a corridor within this mansion I come across a void of Beckettian “grey” silence and have to change course. It is this image of decayed grandeur, an image suggestive of the decay of the British landed classes and their stately homes, which I feel subverts ideas of nostalgia by showing us how Britain is, not how it was or should have been.

The first movement of *Rendering* begins with a resounding statement of Schubert’s first subject, followed by a *dolce* theme accompanied by a *perpetuum mobile* in the strings, an addition of Berio’s to the original fragment:

The image shows a musical score snippet for the opening of Berio's *Rendering*. It consists of three staves. The first staff, labeled '1st Subj.', contains a melodic line starting with a forte 'f' dynamic. The second staff, labeled 'Dolce theme', contains a melodic line starting with a piano 'p' dynamic. The third staff, labeled 'Perpetuum mobile', contains a continuous, rapid string pattern starting with a pianissimo 'pp' dynamic. Red boxes are drawn around each of these three sections to highlight them.

Example 1: Opening 6 bars of Berio’s *Rendering*

A dominant minor version of the first subject follows, to which Berio adds a countersubject – taken from a later fragment – in the low strings and low woodwinds. The “connecting tissue” sections are paradigmatic of the “grey” silence Metzer describes. Berio creates a barren musical landscape by insisting the section be played *non “cantare”* and the whole section never reaches above pianissimo. The *perpetuum mobile* radically slows and rises and falls out of the miasma in waves, blurred by glissandi and triplet figures. Its texture is thinned with *divisi* strings and its *lontano* ephemerality heightened by mutes and artificial harmonics. The once resounding first subject is heard as a Beckettian murmur on muted brass and high woodwinds. Parts of the mansion have crumbled away into nothing-ness, with just its residue remaining.

It is this reading of Berio’s *Rendering* that inspired my *Quartettsätze* and several other of the works discussed here.

The name *quartettsatz* generally refers, especially in the case of Schubert, to an unfinished work (for example Schubert’s D 703) or the remnants of a complete one, where the rest of the piece has been lost (D 103); so, a *quartettsatz* can be seen as the residue of

a lost or never existing past. As in *Rendering*, grand old mansions are built, but they disintegrate into nothing. Here, however, instead of quoting of old works, I write the “old” music myself. Movements I, III & V of the *Quartettsätze* are cast in traditional form (e.g. sonata or rondo) and phrase structure and employ expressive gestures coloured with neo-Modernist harmony; and movement III quotes an older piece of my own. Movements II and IV aim to create Beckett’s “grey” silence, holding the motifs of the surrounding movements in suspended animation.

## Movement I

The first movement presents a discourse between opposing musical ideas or moods; in short, a sonata form movement. It has a short exposition; the development begins at rehearsal mark A and a quasi-recapitulation begins at letter Y. The two contrasting subject groups are a *tranquillo* theme accompanied by florid harmonic semi-quavers (bars 4 and 5); and a homophonic section marked *marcato e maestoso* (bars 5 – 7), each with opposing harmonies, which are then transposed accordingly:



Example 2: Modes from Movement I of *Quartettsätze*

The development section is in two parts each with the same design. The opposing subject groups are expanded and developed independently and are then superimposed halfway through and at the end. The recapitulation is a restatement of subject group A only, a restatement of the inverted canon-like passage at rehearsal mark G and the main theme accompanied by *meccanico* music heard throughout the movement.

## Movement II

The second movement begins, not in an expected way with calm, slow music, or indeed music of any kind, but with silence, made “grey” by exterior sounds from the concert hall. Anticipation is created by the performers picking up their instruments after the inter-movement lull, so silencing the audience, and waiting about 12 seconds before playing a note. The notes they eventually play represent a shell of the first movement, a residual imprint of its phrase-arcs, gestures and harmony. The silence is the void left behind.

The opening chord is built on the harmony from the second subject group (with an added left-hand pizzicato D in the 'cello for colour), which was missing from the first movement's recapitulation. The melodic fragments of the following gestures are reminiscent of the first subject group, constructed of minor thirds and perfect fifths/major fourths and evoke the phrases of its theme. The silences are not filled until bar 20 when the first subject group's chord suddenly resounds for almost 30 seconds, again coloured by left hand pizzicatos. The residue of this chord remains in the violin and viola tremolo harmonics which proceed it. Further gestures punctuate the landscape, such as sudden crescendos followed by slow diminuendos and a florid movement in the viola and 'cello reminiscent of the accompaniment of the first subject group.

### **Movement III**

The third movement can be seen as a short scherzo - light relief (hence, the three central movements are to be played *attacca*) - and is a reimagining of a short section of an unfinished opera of mine. The movement itself is not completely whole, as its regular semi-quaver rhythms disintegrate and slow as the end approaches until it completely collapses into Movement IV.

### **Movement IV**

In the fourth movement the listener enters another Beckettian landscape, as empty as that in Movement II. But this time a continuous white noise is present, either in string multiphonics or in air-like sounds created by bowing on the bridge or dampening the strings with the left hand and bowing softly. Not only the sound disintegrates in this movement, but the notation too. This lends an improvisatory feel to the movement, but also one of unpredictability (the same would be the case in Movement II if the gestures did not need to be played together). The gestural essence here is taken from the final movement, again referencing harmony, phrase (for example in bar 16) and the 'scotch-snap' motif prevalent in Movement V in the form of grace-notes.

The second and the fourth movements encourage the audience to focus their listening very quickly. Interest comes from subtle variations in timbre and texture and the reminiscences of previous events and others yet to come. The gesture placement and harmony in these movements is far more intuitive than in their neighbours, and they do

not offer a narrative flow. This sits in contrast to the regimentation of harmonic scheme and motivic development in the outer movements. Such jarring contrast of active and static music could discombobulate the audience; but by framing it in a typical multi-movement, fast-slow-fast-slow-fast form, the audience's expectation may be of slow movements when they appear, and so surprise and confusion is reduced. Interestingly, the whole piece is a macrocosm of the second and fourth movements; the landscape of these movements is punctuated by the events of the first, third and fifth. This will hopefully also aid comprehension.

## **Movement V**

I imagine that a collective sigh of relief will be heard, or uttered internally, at the beginning of the fifth movement. The listener enters straight into a more traditional and familiar quartet world: the mutes are off, the speed is faster, standard playing techniques are reinstated and the rhythms are defined, so the quartet can communicate in a manner more expected of a chamber ensemble. The three 'A' sections are from bars 1 – 50, 62 – 112 and 123 to the end, divided by short ensemble cadenzas – and offer more stasis among frenetic activity. Each of the A sections is constructed of repeating cycles of three phrases, the final two phrases expansions of the first.

## **II. *A Hundred Agonies in Black and White for Orchestra***

*A Hundred Agonies in Black and White* was composed for a forty-five-minute workshop on 14<sup>th</sup> March 2017, in the RSNO Centre, Glasgow with Holly Mathieson and the Royal Scottish National Orchestra as part of their *Composers' Hub* scheme. A recording of the piece was made, but the quality of performance was poor and so it has not been included.

The brief given to me by the RSNO was to write a piece about war. When one thinks of 'war music', it may be the 'descriptive' nature of the pieces themselves that comes to mind: the incessant "*andante marziale*" and absurdist *scherzos* of Shostakovich or the mechanistic music of Prokofiev. What may be less obvious, however (in comparison to, for example, the war-poets) is how directly conflict has affected the lives of composers. Shostakovich lived in constant fear; Prokofiev and Stravinsky were forced into exile; Stockhausen's mother disappeared during the Second World War and only much later did he learn of her murder, and his father was killed in action; Ligeti's entire family, except



his mother, were killed in concentration camps; George Butterworth never returned from the Somme and Ivor Gurney was plagued with shellshock. Bearing this loss in mind, how can a composer who has never seen action, except on television, and is unburdened by war's emotional baggage, set about composing a piece evoking war? How can the music s/he writes be seen as anything except an appropriation of the emotion of others?

What many contemporary conflicts, such as the war against the Taliban in Afghanistan, the bombardment of Aleppo or the struggle against ISIS in Iraq and Syria, have in common is an advancement in remote warfare. As Chris Woods notes in an article in the Guardian "safely ensconced behind flickering computer screens, military personnel are waging war in lands thousands of miles away." (Woods, 2015) An interesting approach could be to draw parallels between contemporary artistic portrayals of war by disconnected composers and those that fight remotely. They, like the composers, live at home, perhaps with their partners and/or children; they walk out of their front door each morning, get into their cars and drive to work and some have never seen a battlefield.

The potential controversy of composing a piece reflecting on the cost of war, emotional or otherwise, by a composer who has never seen it is analogous to the eventual scrapping of the American Distinguished Warfare Medal, a decoration introduced for remote 'warriors'. What right, argued members of Congress, veterans and serving combatants, do individuals who have never set foot in a warzone, let alone risked life and limb in service to their country, have to receive a medal for valour? Likewise, what right does a composer have to receive a grant and all the congratulations and adulation that come with composing a work for a world class orchestra, for a piece about a war he/she has never experienced?

Without wishing to burden myself with too rigid a narrative, the approach I believed to be the most appropriate was to display a level of detachment from the subject. The title of the piece is taken from a poem by Carol Ann Duffy about a war photographer, and his detachment from the horrific subjects he photographs is paralleled in the physical photographs themselves and his obsessive development of them. At the most basic level bombastic, frenetic, musical material is presented fleetingly and then quickly dissipates. The Beckettian "grey" silence already cited now appears as if these images were burnt on the retina. The opening of the piece serves as an example:

**Tempo primo: andante agitato** ♩ = 92  
(Brass and w.ws.)

The first system of the musical score is for the introduction. It features a treble clef staff with a key signature of one sharp (F#) and a 5/4 time signature. The tempo is marked 'Tempo primo: andante agitato' with a quarter note equal to 92 beats per minute. The instrumentation is '(Brass and w.ws.)'. The music begins with a forte (ff) dynamic. The treble staff contains a series of eighth and sixteenth notes, mostly beamed together, with many notes marked with a 'v' (accents). The bass staff has a single note on the first beat, followed by a long rest. The bass staff is labeled 'Tba./ Bass tbn.' and has a 'p' (piano) dynamic marking below the first note.

*ff*

Tba./ Bass tbn.

*p*

The brass and woodwinds play a fanfare-like figure in bar 1, blurred by string triplets - seen, perhaps as the blurring of information by the television screen - and continue with this material until bar 11. At this point the Berio-esque “connecting tissue”, or the memories of this previous event, begins:

Tempo secondo: meno mosso  $\text{♩} = \text{ca. } 60$

desk 1

desk 2

Vln. I

altri

la metà

stagger bow changes

sub. *ppp*

*ppp* leggiero

solo sul tasto

*pff f*

m.s.p.

nat.

III, flautando, stagger bow changes

(trem.) s.l.

*pp* (non cresc.)

stagger bow changes

The whole piece is structured as follows:

Section I:								Section II:	
Bars: 1-10	11-17	18-20	21-30	31-50	51-64	65-76	77-86 (chorale)	87-143	144-end (chorale)

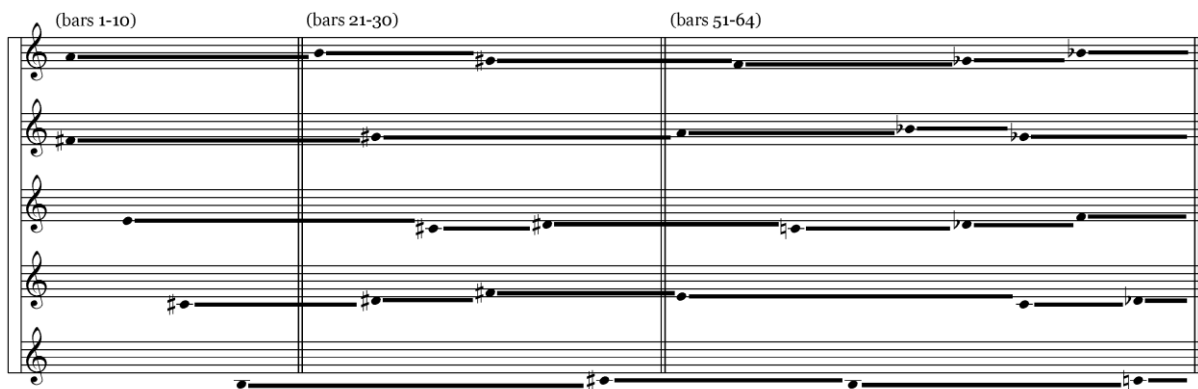
Example 5: structure of *A Hundred Agonies in Black and White*

The red boxes represent the bombastic, fanfare-like music. The grey boxes are the ‘Beckettian’, connecting tissue. The piece is in two sections, the second a varied repeat of all the bombastic moments of the first, but with the ‘grey’ periods removed.

The sections are further distinguished by the orchestration. The fanfare moments feature militaristic brass and woodwind, the percussion play on non-resonating instruments, such as xylophone and snare-drum, with wooden sticks. The 'grey' sections mute the strings and divide them into desks; the woodwind play mostly multiphonics; the brass, when they play, are muted and independent of the conductor's tempo; and the percussion play

resonating instruments such as the vibraphone and suspended cymbals with soft mallets and bows.

The harmony of the piece is constructed linearly: the upward, fanfare motifs are built of fourths/fifths followed by sevenths/seconds. One such example is shown in example 3. The fifth comes from a low D and A in the tuba and bass trombone; the remaining brass and woodwind begin a compound second above the A. The resulting B begins a new cycle: it rises a fourth and then a major seventh, the resulting D sharp falls a fifth and again the cycle repeats. And so, the cycles continue throughout the piece. The “grey” passages are, by contrast, constructed of chords consisting of seconds and thirds which gradually shift by these intervals from one chord to the next as demonstrated in example 6:



Example 6: structure of *A Hundred Agonies in Black and White*

At the end of each large section the brass adds chorale-like material, a disassociated ‘hymn to the fallen’, which brings to the fore cadential figures, which previously ended each short, fanfare section.

The ultimate aim of *A Hundred Agonies in Black and White* was to explore the ideas of disintegration first presented in the *Quartettsätze*, but this time in a single piece, rather than a multi-movement work. Once again inspired by Berio’s model, but, like in the *Quartettsätze*, the music referencing the past, as well as the “connective tissue”, is my own.

### III. *Surely He Hath Borne Our Griefs* for SSAATTBB chorus

*Surely He Hath Borne Our Griefs* was commissioned by the Wills Hall Chapel Choir. It subsequently won the Queens’ College Composition Prize, and so its premiere was given

by the Choir of Queens' College, Cambridge, conducted by Ralph Allwood, in a Choral Evensong on Sunday 21 May 2017.

As an atheist, being commissioned to write a devotional work offered me some moral, not to mention ecumenical quandaries. But, instead of writing an iconoclastic piece critical of everything I felt religion stood for, I decided to write a work which considered a universal meaning of worship, that of reflection and meditation - something which enriches the god fearing and the god rejecting alike. I therefore focussed my attentions on the sound of the chosen text rather than its meaning.

The piece was a commission for a Lenten evensong and therefore the text is a translation taken from the King James Bible of Isaiah 53, verse 4: "Surely he hath borne our griefs, and carried our sorrows: yet we did esteem him stricken, smitten of God and afflicted." A line from the Stations of the Cross.

This translation is in two halves. The words of the first half – "Surely he hath borne our griefs, and carried our sorrows:" – sound smooth and legato. Those of the second – "yet we did esteem him stricken, smitten of God and afflicted." – sound percussive and staccato. I reflect this in the setting.

The first section of the piece, which sets the first half of the phrase, is constructed of smooth, legato lines, often with glissandi:

The image shows a musical score for three voices: Soprano (S.), Alto (A.), and Tenor (A.). The tempo is marked 'Adagio doloroso'. The key signature has one flat (B-flat), and the time signature is 4/4. The Soprano part begins with a whole rest, followed by a half note G4, then a half note F#4, and a half note E4, all marked 'pp'. The Alto part begins with a whole rest, followed by a half note G4, then a half note F#4, and a half note E4, all marked 'pp'. The Tenor part begins with a whole rest, followed by a half note G4, then a half note F#4, and a half note E4, all marked 'pp'. The lyrics 'Sure - - - ly' are written below the notes.

Example 10: the opening of *Surely He Hath Borne Our Griefs*

The second, for sake of compositional unity, is also smooth, but the legato passages are accompanied by whispering and muttering, heightening the more percussive aspects of the text:

Example 11 is a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is written in a single system with five staves. The lyrics are: "did e - steem we e - steem". The dynamics are marked as *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano). There is a *solo* marking for the Alto part. The score includes a *pp* *whispered, ad lib.* section for the Tenor and Bass parts, with lyrics: "stri - cken, a - flic - ted, smi - tten."

Example 11: whispering passages, from *Surely He Hath Borne Our Griefs*

This section also climaxes in the first homophonic passages of the piece, again to highlight the more staccato nature of the text:

Example 12 is a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is written in a single system with five staves. The lyrics are: "we did e - steem him we did e - steem". The dynamics are marked as *ff* (fortissimo), *mf* (mezzo-forte), and *pp* (pianissimo). There is a *pp* *whispered, ad lib.* section for the Tenor and Bass parts, with lyrics: "stri - cken, a - flic - ted, smi - tten."

Example 12: the first of two homophonic climaxes, from *Surely He Hath Borne Our Griefs*

The word-setting stretches the words, often beyond comprehension, to allow both the meaning of the words to be lost and to shift focus to the sound of the vowel itself. I was therefore able to play with comprehension of the words as a compositional parameter. As can be seen in the above example "...we did esteem him..." arrives at a climactic moment in the structure and represents not only a coming together of the rhythm but also a moment of textual clarity, so heightening the climax.

Writing a piece for amateur choir meant I could compose a less gestural and more melodic piece, which, at times, employs a more traditional harmonic framework. The vertical harmony, even in the more diatonic moments, does not follow its own chord-by-chord construction, but is a result of canons (most obviously seen in the opening 8 bars, example

13). Each line is restricted to a carefully chosen succession of seconds and thirds and their inversions, which stem from the opening melody, the intervals of which can be seen in example 13.

The image shows a musical score for the opening canon of 'Surely He Hath Borne Our Grievs'. It features three vocal parts: Soprano (S), Alto (A), and another Alto (A). The tempo is 'Adagio doloroso'. The score is marked with 'pp' (pianissimo). Red boxes highlight specific intervals: 'Min. 3rd' (Minor 3rd) and 'Maj. 6th' (Major 6th). The lyrics are: 'Sure - - - ly he hath borne our griev's'.

Example 13: opening canon from *Surely He Hath Borne Our Grievs*

The harmony, conceived linearly, occasionally converges vertically as a result of the chosen intervals. This happens most noticeably at the climactic points of phrases:

The image shows a musical score for the climactic points of phrases. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is marked with 'mf' (mezzo-forte) and 'f' (forte). Red boxes highlight specific chords: 'Bm7' (B minor 7), 'C#m' (C# minor), 'F#' (F#), and 'B+' (B+). The lyrics are: 'ca - rried our and ca - rried our'.

Example 14: perfect cadence in E major from *Surely He Hath Borne Our Grievs*

In this example a succession of seconds and thirds moves the listener from B minor 7, through C sharp minor, F sharp major, B augmented and climaxing on E major - a perfect cadence in E major.

A linear harmonic approach allows for a disembodied diatonicism - such as that described in example 14. As with the pieces previously discussed, the diatonic harmonies appear out of more chromatic moments:

Example 15: b minor emerging from clusters in bars 11 – 14 from *Surely He Hath Borne Our Grievs*

However, unlike in previous pieces, the chromatic is not in juxtaposition with the diatonic, but rather has a more traditional role, acting as a point of tension, which is released upon cadence-like moments.

#### IV. *Isabel, a chamber opera after Keats and Boccaccio*

Like the *Quartettsätze* and *A Hundred Agonies in Black and White*, *Isabel* is a study in dilapidation, both physically and mentally. As in Berio's *Rendering*, in *Isabel* an ancient narrative is now a memory and recollections of once archetypically operatic characters haunt the protagonist, who herself has been devastated by grief and the passing of time. *Isabel* was completed in the summer of 2017.

#### **Narrative**

*Isabel* draws on my own experience of being in an abusive relationship. The seed of the work was set upon on a trip to Keats House in Hampstead, where I saw a copy of William Holman Hunt's *Isabella and the Pot of Basil*. This painting depicts a scene from Keats' *Isabella, or the Pot of Basil*, which in turn is adapted from a story in Boccaccio's *Decameron*. My libretto is an adaptation of Keats' poem but reflects on a behaviour characteristic of some abusive relationships which has recently become known as "coercive control".

Isabella Filomela is the daughter of a wealthy land owner. Her brothers inherit his lands and begin planning to marry off Isabella to increase their fortune and influence. Isabella, meanwhile, meets Lorenzo, a farm worker, and falls in love. This threatens her brothers' plans and so they murder Lorenzo. His ghost visits Isabella to explain what has happened and entreats her to rebury him. She readily takes on the task, but as his body is too heavy, she removes his head and once home inters it in a pot of basil, over which she grieves. The brothers, worried that her grief is diminishing her marriage potential, steal the pot. But Isabella dies.

Although Boccaccio's original story is an allegory set in a time of virulent plague, it spoke "on some deep level to Keats's worst fears about his class origins, his parents' futile and wasted lives, and his own anxieties about his identity and future as a poet." (Hoeveler, 1994) Having no such fears I had to ask myself, how do I "transform the material of another into matter that speaks to [my] own personal interests and identity themes?" (Hoeveler, 1994)



I therefore wondered what would drive someone to commit such an act as digging up the body of their murdered lover, removing his head and re-burying it in a pot; creating a false monument to their memory, which they then grieve over. What, in so many cases, characterises psychological (or other) abuse is that the abuser is also the abused. They are under extreme pressure from a force they cannot control and so, in an attempt to reconcile this, they exert their own will upon someone, or something, that they deem subordinate. The pressure on Isabella comes from her brothers and (in my opera) from her nurse (such nurses were often employed in medieval times to keep constant watch over high-class girls). As with so many women, not just from the fourteenth century, she is deemed property to be traded; and to make her saleable, her brothers destroy everything she cares about. Her response to this abuse is to abuse Lawrence in turn. As is typical with abusers, they see fault in their victim and take it upon themselves to correct this fault. In my libretto, Isabella (anglicised to Isabel) wants to create something beautiful from Lorenzo's (anglicised to Lawrence) severed head. In her mind he is deformed, due to his death and subsequent burial, and it is up to her to make him beautiful once again. The way she decides to do this is to bury his head in a pot before covering it with fresh scented basil.

My chamber opera borrows the story arc from Keats and Boccaccio, but the action takes place solely in Isabel's head, during the time, outlined in the original stories, that she spends in her room grieving over the pot of basil. Specifically, the period between Isabel burying Lorenzo's head and when it is stolen by her brothers. She is agonising over past events; the other characters act to enhance her agony in the form of memories haunting her.

After a brief prologue which outlines the main motifs of the chamber opera, Part I depicts the visitation of Lawrence's ghost. It is a duet: Isabel sings a modern version of Lorenzo's speech to her from Keats' poem:

Keats' lines:

Red whortle-berries droop above my head,  
And a large flint-stone weighs upon my feet;  
Around me beeches and high chestnuts shed  
Their leaves and prickly nuts; a sheep-fold bleat  
Comes from beyond the river to my bed:  
Go shed one tear upon my heather bloom,

My lines:

Bog-berry red blotches pockmarked his face...  
Nodules as of stone swelled beneath his skin...  
Scabs as of peeling bark flaked and prickled...  
His voice was distant, like far off bleating.  
He mouldered, like rotting heather...

In the poem Lorenzo is explaining to Isabella exactly where her brothers have buried his body, describing the scene around his grave. In my version these geographical features are employed as simile, describing how his murder and burial have disfigured him.

What often characterises abusers is that they see faults and deformities in their victims that no-one else recognises, and they try to convince the victim and those the victim cares about of these faults. In both Keats' and Boccaccio's telling of the story Isabella sees "no formless monster's head, but one, whose gentleness did well accord with death, as life." (Keats, 1816) In my version, only Isabel sees his deformity. In this first scene Isabel is finding reasons to dislike Lawrence. By blaming his appearance on outside influences, she is convincing herself she is not just imagining his faults. She reassures herself by singing the line "What I've made of you is far lovelier" to the pot, explaining that she alone could and has improved him.

Part II describes the exhumation of Lawrence's body. I exert a little more pressure on Isabel through her nurse. Women in the time of Boccaccio were rarely allowed to leave home without a ward and the same was true of Isabella. A nurse travels with her to the site of the grave. In this scene I begin by using the nurse as a smothering figure: she is offering Isabel constant advice on how best to dig, and mothering and pitying her.

"My dear, calmly  
Don't dig like that  
But dig like this:"

She quickly becomes someone who Isabel can convince of Lawrence's deformity, even if the Nurse herself does not see it. Upon being convinced, the two of them reduce him to forest metaphors.

"We could not manage  
Trunk or heavy limbs.  
So, she (I) deadheaded,  
Took a cutting home.  
For potting."

Part III is Isabel's aria, in which she describes his horrid appearance and how he is much improved by her and her alone.

Part IV is the climactic scene and diverges from the original story. This allowed me to have the largest number of singers onstage to maximise the musical, as well as the narrative, climax. It involves the brothers (or her memory of them) taunting Isabel by describing their murder of Lawrence. At this point Isabel tries, at first, to return to happier moments, when she found Lawrence's body; but when this does not drown out her brothers, she directs her anger, not at them, but at Lawrence by smashing the pot containing his head.

In the final part, Part V, Isabel is repairing the broken pot, blaming Lawrence for the damage she has caused, and explaining why she has to improve him still further. Her words reference another manipulator of decapitated men: Oscar Wilde's *Salome*, an allusion which serves to reinforce the narrative of exploitation. The whole scene, both musically and in its text, considers the cyclical nature of abuse, both in Isabel's physical rebuilding of the pot (only to inevitably smash it again) and in how, to her, he is still not perfect, so she must continue to improve him.

## **Characters**

Auden says that "the quality common to all great operatic roles...is that each is a passionate and wilful state of being." (Auden, 1951) Isabel's "wilful state of being" has only come about because of a psychosis caused by the manipulations of her brothers. She is a soprano, the archetypal voice for an (anti-)heroine, whose once innocent beauty has been diminished. She has duets and arias, but instead of describing her love for the male protagonist, she describes how the once handsome form she loved has been decayed by his death and she must create him a new and better image. Every other character, as previously stated, is a memory plaguing Isabel.

Lawrence is a tenor, the standard male lead, but he is a memory of the ghost that visited her. He begins with the line "Isabel my sweet" – not only a quote from Keats but also a characteristically romantic-sounding line. He never again addresses Isabel, instead singing to himself modern versions of the lines Keats has him speak to her. Meanwhile

Isabel describes how he looks using the information Lorenzo gives Isabella in Keats' poem about where his body is buried. This reinforces an image of nature "mouldering" him.

The Narrator (the same tenor who plays Lawrence), inspired in part by the narrator in Britten's *Turn of the Screw*, who often also plays the role of the ghost Peter Quint, sets the scene. The text is in Ottava Rima, an ancient poetic structure of lines in iambic pentameter with an ABABABCC rhyme scheme, used by Keats in *Isabella*, Boccaccio in some of his minor poems and employed in old Italian language librettos such as Lorenzo Da Ponte's *Così fan tutte*. As described, the language of the libretto relies heavily on abstract metaphor and simile set in free verse, so the immediacy of the explanatory language, and the use of this historic rhyme structure immediately a juxtaposition of old and new.

The nurse (a mezzo-soprano) usually the character who sympathises with the lovers – most famously in *Romeo and Juliet* – is in *Isabel* a stifling figure. She calls Isabel "child" and tells her she's "bumbling, rambling", she needs to speak "clearly, slowly" and constantly explains how things are to be done. When Lawrence's grave is revealed the nurse initially sees "no formless monster", so Isabel tries to persuade her he has been disfigured, and that he needs her to put him right. This is an allusion to the psychological abuser's desire to convince others of their victim's ineptitude.

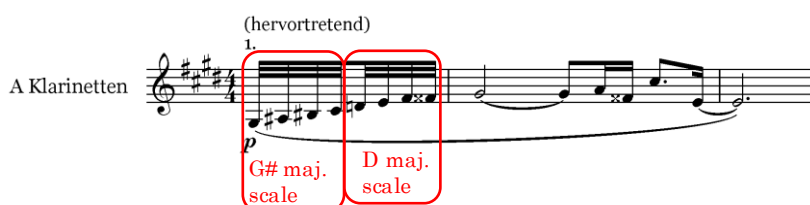
Isabel's brothers (Brother One is a trouser role and sung by the same mezzo-soprano as the nurse; Brother Two is the tenor who plays Lawrence and The Narrator; and Brother Three is a baritone) are her main aggressors. I imagined them as the type of bumbling, heckling familial figures found in Puccini's *Gianni Schicchi*, but far more malevolent. By mocking her about his murder, they drive her to violence: at the climax of the opera, she smashes the pot containing Lawrence's head. In the Brothers' section Isabel has no control over their bullying; she can't sing with them until right at the end, and even then, rather than joining them, she escapes into her memory of finding Lawrence's grave.

## Music

The music of Part I begins, in bar 34, with a reference to another rendition of Salome's story, quoting her leitmotif from Richard Strauss' opera *Salome* (1903).



Example 6a: Isabel – scene 1, bar 31



Example 6b: Salome's Leitmotif from *Salome* – Erste Scene, bar 1

This is actually Lawrence's music, and reappears, expanded and in counterpoint, when the Brothers murder him in Part IV, bar 267, this time played on the clarinet. By referencing, in Lawrence's music, a character (Salome) who manipulates the men around her to get what she wants, the piece alludes to the malevolent control Isabel has over him.

An important aspect of Salome's harmony is its bi-tonality. The clarinet's upward scale that opens the whole opera (example 6b) is actually two modalities divided by a tritone: those of G sharp and D majors. This ambiguity pervades the whole opera. I, therefore, employ bi-tonality, in reference to Salome, to represent the characters who abuse Isabel. This is juxtaposed with Metzger's "grey" harmony of non-tonal scales and clusters, which is employed to represent Isabel. Lawrence is divided between the two, as each side jostle to control him.

As the subsidiary characters are Isabel's memories, their bi-tonal harmony is derived from her original mode (a major second, major third, minor second, major third and a final major second, example 7a):



Example 7a: Isabel's preliminary mode

This mode is unique to Isabel because, if a major (A major) or minor (C sharp minor) chord is extracted from it, what is left is a dissonant triad. This mode will be the main harmonic material in Isabel's two solo sections, rendered both horizontally to form melodies and vertically to form cluster-based harmonies.

To create the subsidiary characters' bi-tonal harmonies the intervals that form Isabel's scale are diminished and four major and/or minor triads extracted (example 7b):



Example 7b: scale of diminished intervals and the resulting major and minor chords.

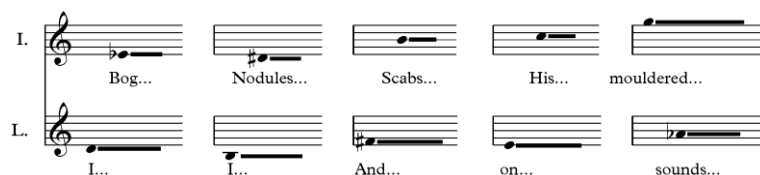
Lawrence's harmony makes use of both the mode itself and one major and one minor chord, both of which can be extracted from the mode. The Nurse's harmony is constructed by combining the resulting minor chords and the Brothers' major chords.

Within each section the harmonic resources are extended by transposing the chords onto each of the six notes in the mode, and in the case of Isabel, onto each degree of her scale. This whole approach allows for considerable exploration of the derived harmony; for example, by superimposing major and minor triads and harmonies on one another or on clusters, by considering more traditional enharmonic chord movement and working with or against it, and by working in a more linear or vertical harmonic manner as per the demands of the words and characters.

The Prologue forms the first of the recitative-type sections. A hint of each of the characters' material, phrase arcs and harmony appear when they are mentioned: Isabel's descending clusters in the opening, parts of Lawrence's melody seen in the second half of Part I and the Brothers' fanfare-like music. The Prologue also introduces the chamber opera's harmony, combined with multiphonics (all containing relevant harmonic pitches) in flute, clarinet and 'cello, a disintegration of these instruments' normal tones into their harmonic spectra.

In Part I all harmonic and rhythmic materials are presented. The whole of the duet's accompaniment has three constituent parts: high clusters which descend note by note, a snaking melodic line in the central register and a rising ground bass-like figure. The high descending clusters are a statement of Isabel's material to be explored (several octaves lower) in Part III. The string melody, which begins at bar 34, as previously discussed, is Lawrence's music, stating his mode and two of its diatonic constituents (G major in bar 35 and E flat major in bars 36 and 37). In the first half of the section this melody concerns itself with both modal and diatonic scale figures and in the second (bar 55) it becomes completely bitonal and chordal, characterised by a third followed by a fifth. Lawrence is divided between the chamber opera's two worlds. The ground bass figure adds an air of mystery to proceedings and this will be explored in the Nurse's section. It does not repeat notes, but intervals (either the same, diminished or augmented) and eventually rises, taking the other parts with it, increasing the tension until the bass finally enters again on the word "mouldered" in bar 73.

Isabel's vocal lines act to supersede Lawrence's. She begins her phrase part way through Lawrence's, encouraging the listener to concentrate on her rather than him. Each time she enters the interval between her line and his widens - from a semitone at its smallest, reaching a seventh at its widest - to emphasise a growing space between them:



Example 8: the gradually widening intervals between Isabel and Lawrence's vocal lines from Part I of *Isabel*

The music of Part II is designed to depict industry, due to this being the scene in which Isabel disinters Lawrence's body. The steady, driving demi-semi-quavers in the accompanying strings, and the downward direction of each of their gestures, give the music a sense of drive, whilst depicting Isabel getting gradually deeper into the soil.

I chose to depict the moment of discovery of Lawrence's body as a quasi-religious experience, so not only are the instruments instructed to play as 'bell-like' as possible, the clamour is based on a form of organum. This comprises two homophonic lines - the first in the flutes, clarinets, percussion and piano, coloured by upper strings; the second in the

oboes and bassoons and the third in the brass - which play over the drone bass (or bourdon) in the lower strings.

In Part III the descending clusters first heard in the high register in Part I become the primary gestural and harmonic concern. They are placed in the middle register and the ostinato figure takes its place in the high woodwinds. The accompanying harmony is made up of transpositions of Isabel's original mode; each phrase begins accompanied by just two notes and one note at a time is added as the phrase progresses:

The image displays a musical score for woodwind and strings, spanning bars 171 to 205. The score is written for woodwind (treble clef) and strings (bass clef). The key signature is one sharp (F#). The woodwind part features a descending cluster of notes, while the strings part provides a drone bass. The score is divided into two systems. The first system shows bars 171 and 182. The second system shows bars 188, 199, and 205. The woodwind part is labeled 'woodwind' and the strings part is labeled 'strings'. The score illustrates the harmonic structure of bars 159-208 from Part III of Isabel, featuring descending clusters and an ostinato figure.

Example 9: harmonic structure of bars 159 – 208 from Part III of Isabel

To complement the clusters being built one note at a time, the rhythm gradually quickens as the lengths of the glissandi in the strings gets shorter. The orchestration of Part III is designed to represent a baroque ensemble; the strange sound of a detuned harpsichord is added to muted divisi strings and high woodwinds, with harp and bowed mallet instruments. The colour of Isabel's vocal line also reflects this ancient sound, by singing for much of the section without vibrato and with vocal ornamentation.

Part IV: Isabel's brothers are landed gentry, so their music is heraldic and fanfare-like. This material is derived from, and accompanied by, the sextuplet movement in the vocal lines of scene I. The orchestration, compared to Part III, is far more percussive and



militaristic. The brass is employed, various percussive string techniques such as ‘Bartók’ *pizzicato* and *col legno battuto* and *tratto* are used, and the percussion plays wooden instruments, such as xylophones. After an introduction in which the melodic material is introduced - including a statement of Lawrence’s third and fifth motifs (bars 232 and 233) first heard in the second half of part I - the brothers enter.

The scene’s structure is essentially ternary: ABA. The A sections comprise fast fanfares, and B is a slower section. Section B is the point at which the brothers describe their murder of Lawrence: “...ended in the forest.” The section is a meditation on Lawrence’s music from the first half of part I (bars 29 – 33), the polyphonic movement builds in intensity until it bursts back into the A section material at bar 223. This material however, is immediately interrupted by a restatement of Isabel’s aria from Part III, the ensemble up an octave. This moment is significant as it represents the point at which the brothers’ bullying has become unbearable to Isabel. She can almost be seen as trying to cover her ears, attempting to retreat back into the world she knows with Lawrence, her text describing his gravesite. The brothers continue to bully and jostle for her attention, their music forcing its way back into her consciousness. She is finally driven to despair with a huge C major chord in bar 263 at the end of which she smashes the clay pot containing Lawrence’s head. Isabel has transferred the smothering and bullying she suffered on to Lawrence.

The pressure building on Isabel throughout parts I to IV is represented in an ever-augmenting instrumentation. In Part I Isabel is accompanied by a string quartet (located away from the main orchestra); a pianist, who also plays harpsichord; and solo, ripieno strings. In Part II, she is joined by her nurse and - except for one orchestral outburst when they find Lawrence’s body - they sing over two flutes (each doubling piccolo), two clarinets, percussion, harp, piano and string nonet. In Part III Isabel, alone again, is accompanied by two flutes (again doubling piccolo), two oboes, two clarinets (both doubling bass clarinet), harp, harpsichord and the full string section of fifteen players (4,4,3,2,2). And in Part IV the brass - two horns, two trumpets and two trombones - are added to this group. As her anger builds toward her aggressors, so too does the number of instruments who play.

Part V is a coda of sorts to the whole chamber opera. Like the prologue it is a summing up of all that has gone before and so the two bookend the piece.

The influence of Beckett and Berio in *Isabel* is two-fold; the “grey” silence is cast in the role of recitative accompaniment, proffering the traditional role of motif as reflecting memories and experiences of the characters, but in a considerably disintegrated form. Secondly in the nature of the characters themselves: they are presented as shells of their former selves, both dramatically and musically.

## V. **Four Facades for viola and ensemble**

*Four Facades* was commissioned by the Riot Ensemble. Its first performance was given by Stephen Upshaw (viola) and the Riot Ensemble conducted by Aaron Holloway-Nahum at the Warehouse, Waterloo, London on 31<sup>st</sup> October 2018.

Given the British tendency for nostalgia, it is no surprise that the Gothic Revival began in England. It is even less of a surprise that it was a Revivalist, Augustus Pugin, who was tasked with rebuilding the burnt down Palace of Westminster and he did so in an historical style. It is this nostalgia, as well as Westminster’s current dilapidated state, that inspired *Four Facades*.

As explained in an article in *The Guardian* by Charlotte Higgins: “Away from the grandiose chamber of the House of Commons and House of Lords, away from the lofty corridors, away from the imposing committee rooms with their carved doors, the palace is tatty, dirty and infested with vermin.” (Higgins, 2017) An apt metaphor - I am sure, not lost on the author - for some of the shabbier political machinations ongoing within the walls of the Houses of Parliament. As tourists pose in front of Big Ben’s tower, inside many politicians work tirelessly for personal gain ahead of public interest. The nature of the concerto form lent itself perfectly to a depiction of grandiose façade masking deterioration and degradation (both politically and architecturally). The viola soloist, physically and musically, diverts the audience’s attention away from unseemly goings-on in the ensemble.

## Movement I

The viola part in the first movement is constructed of gestures more commonly associated with Romantic repertoire:



Example 16a: Spread quadruple stops in *Four Facades*, mvt I, bars 4 and 5



Example 16b: Spread quadruple stops in Elgar's 'cello concerto mvt I, bars 1 and 2

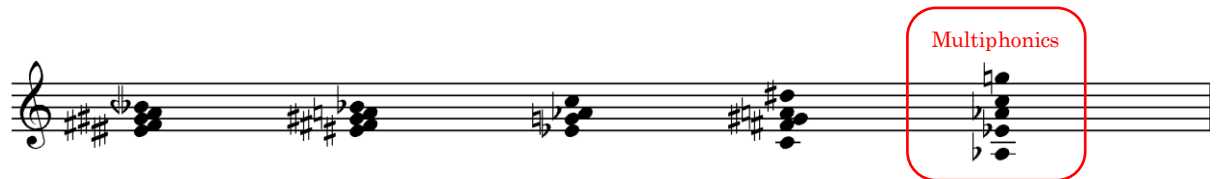


Example 16c: Bariolage technique in *Four Facades*, mvt I, bar 66



Example 16d: Bariolage technique in Tchaikovsky's violin concerto, mvt I, bar 123

These gestures are predominantly constructed of a string of major and minor triads, the selection of which was dictated by the underlying ensemble harmony. This harmony was designed as a gradual evolution of quarter-tone clusters into a major or minor triad:



Example 17a: Harmonic movement from bar 6 – 28 of *Four Facades* mvt I

Example 17b: Harmonic movement from bar 29 – 45 of *Four Facades* mvt I

Example 17c: Harmonic movement from bar 46 – 63 of *Four Facades* mvt I

Example 17d: Harmonic movement from bar 47 – 77 (cadenza) of *Four Facades* mvt I

Example 17e: Harmonic movement from bar 78 – 94 of *Four Facades* mvt I

Example 17f: Harmonic movement from bar 95 – end of *Four Facades* mvt I

The juxtaposition of cluster-based harmony with the triadic represents, for me, a clash of the historic and the modern. Despite Pugin being (at the time) a contemporary architect, his style and influence was anything but.

The triad chosen to end each harmonic sequence was dictated by which triads could be constructed using notes available in flute and clarinet multiphonics. (Inevitably adding some extraneous notes to the resulting triad.) Having a multiphonic as the focal point of the harmony and phrase structure was important to the concept of the piece. A sound of such fragility undermines the feeling of resolution implicit in the triad itself, and as with the harmony, represents a clash of new and old: modern technique, historic harmony.

Formally, after a five-bar introduction outlining its principal gestural concerns, the movement is constructed of four periods consisting of three parts (the first two of which repeat) each cadencing into a fermata over multiphonics. The first part of each period is gestural: semi-quavers lead to violent *crescendi* on a harmonic or harmonic *tremoli* (for example bars 6 – 11 of the score), the second of which extends the introduction's spread chords to form melodic phrases (for example bars 12 – 19), and the third is an ensemble outburst of chords (for example Bars 20 – 25).

## Movement II

The second movement is a reconstruction an old piece of my own for solo viola, with new ensemble material added to it and new structure created to suit the alterations. Unlike in movement I, it is now the viola which has the ephemeral material: natural and artificial harmonics, often combined with glissandi. The ensemble seeks to bolster the viola's gestures with a more solid foundation of regular playing techniques. This might be seen as the old material being weak and in need of bracing, or a modern 'reconstruction' of older work. The ensemble's harmony is a vertical rendering of the horizontal melodies performed by the viola in preceding passages.

## Movement III

Central to the third movements ensemble harmony are various clarinet, violin and 'cello multiphonics (see example 19). I expanded the resulting four- (nos. 1. – 3 in example 19) and five-note chords (no. 4) into six-note chords (chord 3 inexplicably misses the E from the violoncello multiphonic, possibly to counteract the asymmetry of the previous chords with a symmetrical one):

Cl. multiphonics: 1. 2. 3. 4. 5. 6.

Vc. multiphonics: 1. 2. 3. 4. 5. 6.

Vln. multiphonics: 1. 2. 3. 4. 5. 6.

Example 19: Multiphonics and resulting harmony of *Four Facades* mvt III

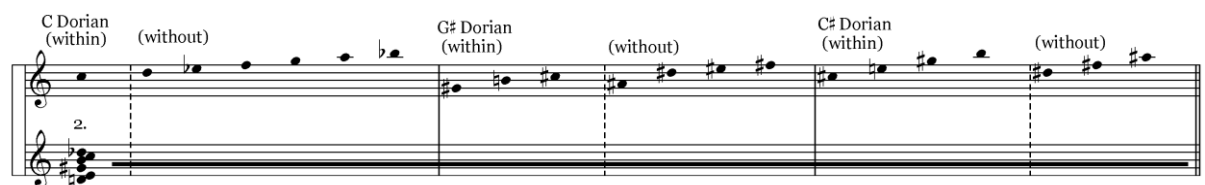
As in movement I, the movement's foundations are built on fragility.

The viola's music is built on Dorian modes. The Dorian is the mode of a quotation, upon which the movement is based, of *Es fügt sich* or "it goes thus" by Oswald von Wolkenstein. Wolkenstein was a 14<sup>th</sup> - 15<sup>th</sup> century Tyrolian knight, diplomat, nobleman and musician. I first heard Wolkenstein's song *Es fügt sich* in a recording by Andreas Scholl in which the beauty of Scholl's interpretation belied a narrative of womanising, boasting of adventure and intrigue, and derision of married life. As Alan Robertshaw explains, "[Wolkenstein's] sowing of wild oats is treated light-heartedly in his mock love-service to the Queen of Aragon and his escapades as an amorous monk" (Robertshaw, 1987). Robertshaw concludes therefore that *Es fügt sich* "is a song not for a wedding but for a stag-party." This is the reading of *Es fügt sich* that informed its quotation in movement III of *Four Facades*. The façade of Wolkenstein's beautiful music hides more lascivious intent, and perfectly sums up the narrative of the whole piece.

The way in which the Dorian mode in the viola line is employed depends upon how many notes each transposition of the mode shares with the accompanying ensemble texture. The underlying harmony, as previously mentioned, is based on multiphonics and, with the additional notes, it forms clusters. Just as in movement I, this creates a deliberate juxtaposition between the ensemble's 'modern' harmonies and the traditional modes of the viola part. Unlike the transitional nature of the first movement's harmony, in the third the accompanying chords remain static as the viola cycles through Dorian modes from the fewest notes in common to the most, evoking a gradual harmonic resolution of sorts:



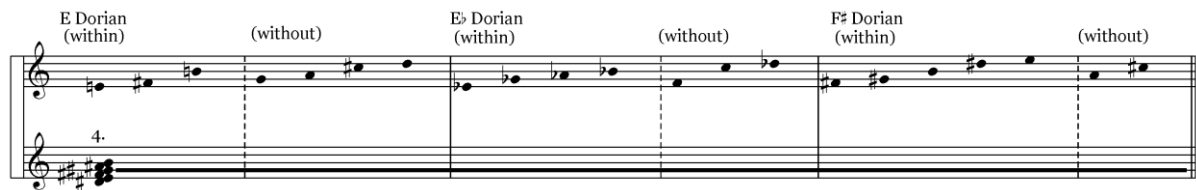
Example 20a: Harmonic relationships from bars 175 - 178 of *Four Facades* mvt III



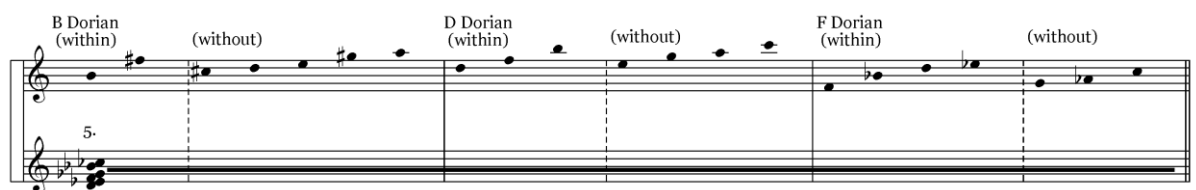
Example 20b: Harmonic relationships from bar 179 of *Four Facades* mvt III



Example 20c: Harmonic relationships from bars 180 - 181 of *Four Facades* mvt III (n.b. the C sharp to F sharp rise at the end of bar 81 is taken from the next harmonic area.)



Example 20d: Harmonic relationships from bars 182 - 183 of *Four Facades* mvt III (n.b. *Es fügt sich* enters during the F sharp Dorian phase)



Example 20e: Harmonic relationships from bar 184 of *Four Facades* mvt III



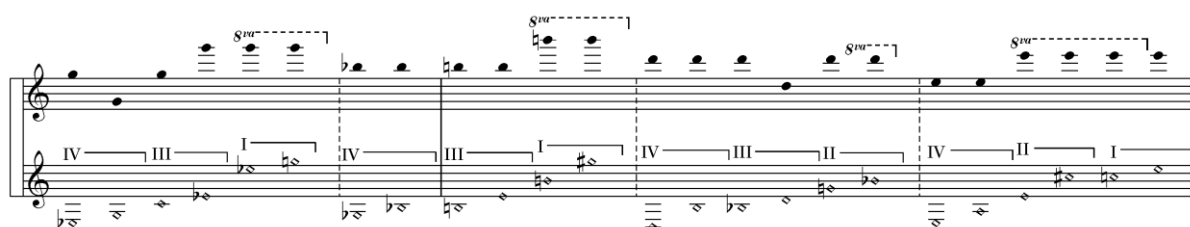
Example 20f: Harmonic relationships from bars 185 - end of *Four Facades* mvt III

In each case the notes of the chosen Dorian scales lying outside the accompanying harmony are treated as leading and grace-notes and are therefore much shorter than those within. The viola's modal melodies are designed to obscure the unease and ephemerality of the accompanying texture, which, with its harmonics and multiphonics in both winds and strings, tremoli, glissandi and extremes of bow position, is designed to evoke a nebulous, shifting fog. The stasis of the harmony and pulsing clusters in the piano is counterpointed with the descending, lamenting bass, which offers a sense of direction toward the end of each phrase. Again, old and the new sounds collide.

## Movement IV

Much like the second movement, the fourth assigns the viola boisterous material constructed of ephemeral techniques; in this case natural harmonics played in unnatural

places. To gain the upper partials which result from such finger position and pressure is theoretically possible, but only fully achievable at a much slower tempo. (Perhaps one day a violist might achieve every upper partial). Therefore, the results are somewhat indeterminate, a nebulous but malleable mixture of upper partials and fingered pitches. To write a finale in this way undermines the traditional function of a fourth movement, that is to provide a grandiose finish to the work. The ensemble offers the viola support by building chords from the theoretical pitches produced by the viola, its harmony determined by these pitches.



Example 21: Possible fingerings for the pitches of bars 194 and 195 from mvt. IV of *Four Facades*

Once all possible pitches were found, I arranged them in to a harmonic scheme for the movement. At climactic points, mainly for musical satisfaction, I allow the viola a regular playing style, the harmonic pressure and ensemble sparsity heightening the moments of climax in the centre of the movement.

The whole movement is designed as an inverted arc, with the nadir arriving at the lowest part of the viola's and the ensemble's range (C in example 22, bars 241-243 in the score) and bisected by a *lento* section. In this *lento* section the viola plays an augmentation of the accompanying ensemble material from the opening of the movement.



Example 22: Period structure of *Four Facades* mvt IV

The first part of the movement's arc is constructed of three periods; the first of which (A and A1: bars 188 – 210) begins with two upward flowing gestures in the viola, accompanied by ensemble chords (bars 188 – 191). There follows an expansion of these gestures into a passage of semiquavers shared between viola and piano (bars 192 – 198). This unit repeats and varies from bar 199 to bar 210. The structure of this whole period (two-time-two flowing gestures and expanded semi-quaver passage) is repeated from bar 211 – 232 (B and B1). This time the viola's flowing gestures are combined with glissandi



and accompanied by air sounds on the flute, multiphonics on the clarinet and *flautando* string chords. The whole combined phrase structure is repeated once again from bar 233 (C), however the viola plays regular tones and the two phrases are bisected by a *lento* passage after the first extended semi-quaver passage. At bar 248 (C1) the phrase structure continues, but the viola plays its material backwards and the ensemble takes over the flowing gestures. Due to the third section beginning with only half of the C period I halve the remaining two B and A period repeats; this creates a quasi-golden-section. So, the glissando period (B2: bar 259 – 268) and the upward harmonic sections (A2: 269 – 276) only contain two gestures and one extended passage. The piece ends with a final upward glissando.

## VI. *The Visions of Elizabeth Barton* for soprano, clarinet, harp and contrabass

*The Visions of Elizabeth Barton* was commissioned by the Park Lane Group. Its first performance was given by the Hermes Experiment (Héloïse Werner, soprano; Oliver Pashley, clarinet; Anne Denholm, harp; and Marianne Schofield, contrabass) on 16<sup>th</sup> January 2019 in the Purcell Room, Southbank Centre, London.

I included in the score a quote from Alan Neame's book *The Holy Maid of Kent*, which perfectly sets the scene for *The Visions of Elizabeth Barton*:

In January and February [1526] Kentish days are dark and the nights are long. As the candles gutter and the logs throw up their sparks, the Rector observes the Maid, and through his eyes the eyes of the Archbishop of Canterbury survey Goldwell from afar. And over all that passes at the dinner-table gazes down the all-seeing eye of Almighty God. Outside the winds moan, the ice forms, the snows fall. And inside, the Maid falls into trances and convulsions, begging men to renew their loyalty to God's Church. (Neame, 1971, p. 53)

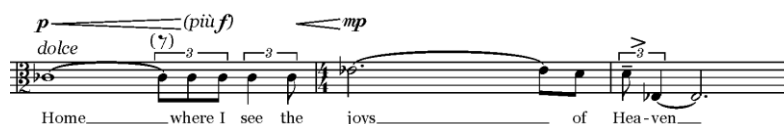
It took a long time for me to devise a suitable text that did justice to the life of Elizabeth Barton but this paragraph finally suggested the solution. The *scena* is set on a cold winter's night, at the dinner table of Thomas Cobb, to whom Barton was servant and gave her first premonitions.

I first came across *The Holy Maid of Kent* in Hilary Mantel's *Wolf Hall*, which paints a picture of a defiant voice in opposition to Henry VIII's Protestant Reformation. The more

I researched Barton the more I realised her fate mirrored that of many women who stood up to patriarchal control. I was reminded of Mary Beard's London Review of Books Winter Lecture in 2014 entitled *The Public Voice of Women* in which she outlines the various punishments meted out to women who dared enter public debate, from Penelope silenced by her own son at the very beginning of Western literature ("‘Mother’, he says, ‘go back up to your quarters...speech will be the business of men,’”), to Beard's own Twitter trolls today. More specifically, Beard discusses how these women were silenced – Philomela in Ovid's *Metamorphoses* and Lavinia in *Titus Andronicus* have their tongues removed by their respective rapists – and the threats she received, such as “I'm going to cut off your head and rape it” and “you should have your tongue ripped out.” These punishments and threats mirror Barton's own fate of being hanged and her corpse being decapitated. The aim of the piece, therefore, was to give Barton her voice back by setting her prophecies to music.

Beard further describes the act of public speaking in antiquity as being viewed as an exclusively male preserve: ‘as one ancient scientific treatise explicitly put it, a low-pitched voice indicated manly courage, a high-pitched voice female cowardice.’ (Beard, 2014) So, Barton - as indeed were all notable medieval and renaissance mystics - was required to ‘man-up’ her voice to be heard. God was speaking, not Barton.

The soprano's music, therefore, is an ‘un-manning-up’ of Elizabeth Barton. Her vocal lines are melodic and modal in character, with extended melisma and ornamentation.



**Example 23a:** Opening line of Vision I from *The Visions of Elizabeth Barton*



**Example 23b:** Opening line of Vision II from *The Visions of Elizabeth Barton*

It is the ensemble's music which expresses the turmoil of her visions and is best described by Thomas Cranmer:

[God's] voice, when it told any thing of the joys of Heaven, it spake so sweetly and so heavenly that every man was ravished with the hearing thereof; and contrary, when it told any thing of Hell, it spake so horribly and terribly that it put the hearers in great fear. (ed. Jenkyns, 1833)

**Vision I** speaks “sweetly and so heavenly” with combinations of clarinet multiphonics, contrabass natural harmonics high up in its range and a flowing harp accompaniment culminating in harmonics. The clash in quartertones only enhances the colour of the passage.

Example 24: Bars 15 and 16 (Vision I) of *The Visions of Elizabeth Barton*

To suggest a feeling of the divine, the clarinet and contrabass in Vision I play an augmented chorale, the harmony evoking a cadence onto a major triad.

Example 25: Chorale harmony from bars 10 to 20 (Vision I) of *The Visions of Elizabeth Barton*

**Vision II** speaks “horribly and terribly”, employing the clattering sounds of clarinet staccato tonguing on false fingerings, harp heavily prepared with thick layers of blu-tac on its strings, plucking using a thumb-pick and its pedals set in clusters, and contrabass ricochet. The ensemble sound is muddled by close double stops and glissandos in the contrabass’ lowest range.



**Example 26:** Bars 53 and 54 (Vision II) of *The Visions of Elizabeth Barton*

This vision concerns itself less with harmony than with gesture and the rise and fall of waves of sounds.



**Example 27:** Wave gestures from bars 47 and 52 (Vision II) of *The Visions of Elizabeth Barton*

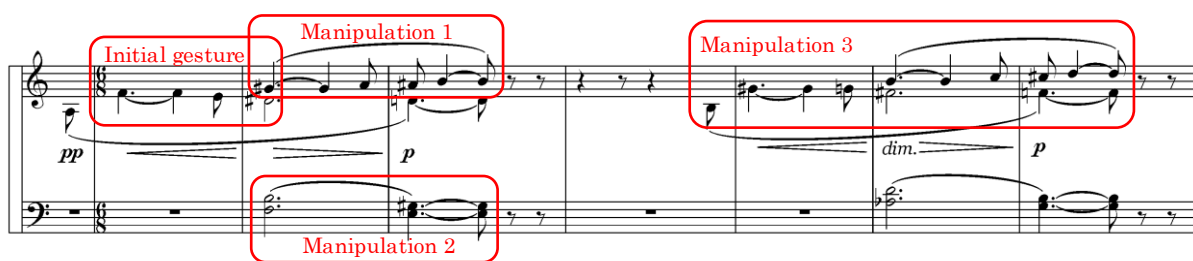
The notes chosen are loosely based on the resulting interval of the clarinet's downward *glissandi*. The top line of example 27 is the extent of this *glissando*, the first being a major second. The second line is the harp, which expands this interval, in the first instance by one step, to a minor third and adds a seventh. The contrabass on the bottom line expands this still further, to a major third and adds to this, two sevenths. Any deviation from this pattern is a result of the harp's pedal settings, so the nearest note was chosen.

I hope this piece goes some way toward giving Elizabeth Barton, Philomela and Lavinia their voices back.

## **Some Final Thoughts**

I spent some time, before embarking on my Cambridge studies, living in Berlin. Whilst there I had a few lessons with Rebecca Saunders, who taught me about her approach to gesture. As I understood it, this was to take a sound (her example to me was the glissando

in her violin concerto *Still* – itself a Beckett inspired work) as a fundamental building block and consider every way in which this sound could be manipulated – length, speed, orchestration, addition of other techniques, etc. She would then build her piece on the collection of gestures which resulted. Our approaches differed as I was more concerned, at the time, with melodic development, but I was inspired by Saunders’ approach to form and wondered if there was a way to apply it to my innate (neo-)Romanticism. I therefore viewed, in my own music, Saunders’ approach as a form of leitmotif manipulation. Take for example Wagner’s Prelude to *Tristan und Isolde*.



Example 28: gestural manipulation in the Prelude to *Tristan und Isolde*

The Prelude has been described as a “slow musical elaboration of a single bitter-sweet mood.” (Newman, 1949, p. 220) Which, to me, does not sound a far cry from Saunders’ description of *Still*, in a programme note, as “a manifest complex protraction of the one single thing.”

If we look at the *Tristan* prelude from a ‘Saunders-ian’ point of view, the gesture, or “one single thing” to be scrutinised (in pretty much the whole opera), is a progression of semi-tones. Wagner could be seen as having manipulated this gesture by expanding it (manipulation 1), shortening it and transforming it into diads (manipulation 2), and transposing it (manipulation 3) before layering the results of these manipulations one on top of another.

Turning gesture into melody can be seen as yet another manipulation. The dotted rhythm of the excerpt, plus the addition of the sixth which opens the prelude, is enough to create melody from consequent semi-tones (I consider this an addition, because the subsequent manipulations and repetitions do not include this interval). This is for me an important but contentious area, where my sensibility differs from that of Rebecca Saunders’. She would forgo melody entirely (although, I’d argue that in *Still* the romantic implication of the glissando, or portamento, is an important feature of the work). In the Wagner example

it is merely manipulation which aligns gesture with leitmotif; after all, what is melody but a combination of gestures (or leitmotifs)?

Although potentially spurious when applied to Wagner, the line of enquiry briefly described above has helped inform my works, by placing gestural manipulation into a wider neo-Romantic framework. In *Four Façades*, the initial gesture, an Elgarian spread chord, is manipulated in a number of ways, including expanding it into a melody (first seen in the viola part in bar 12), colouring it with harmonics (bar 6), altering the number of grace-notes in its make-up (bars 3 and 4) and adding semi-quavers (bar 7). A second example is in *The Visions of Elizabeth Barton*: Vision I's building block is a combination of a clarinet multiphonic and a contrabass harmonic. This is manipulated by cumulating them into a chorale; adding arpeggiated accompaniment; pitch choice (dissonance versus consonance, for example bars 17 and 18); a choice of natural, artificial or no harmonic; altering the number of harmonics; and changing the register of multiphonic and harmonic. The initial gesture of Vision II is a tongued downward glissando on the clarinet (for example in bar 47) executed by performing a downward chromatic scale, minus or plus an unusual fingering. I considered - much like Saunders - other ways in which this gesture could be performed, for example, using different fingerings, and its equivalents on the harp, contrabass and the soprano – use of finger-pick on the harp, ricochet and staccato techniques on the 'bass, and muttering in the voice. I further manipulated these gestures in various ways and, much like Wagner, layered and transposed them. It is this 'Saunders-Wagner' hybrid, which I consider the musical essence of my approach to neo-Romanticism.

It should also be noted that as Ernest Newman has said in *Wagner Nights*:

The Prelude is a perfect specimen of musical form at its most consummate, not a schematic mould imposed upon 'thematic material' from the outside, but a form that has come into being simply as the outcome of ideas. Once more, as in the Prelude to *Lohengrin*, Wagner unconsciously obeys the natural law of structure that brings in the climax at a point about two-thirds of the time-distance between the beginning and the end. (Newman, 1949, p. 225)

As well as further echoing Rebecca Saunders' technique of gesture manipulation, this is a formulaic rule I follow in my own music. The aim is, on the one hand, to aid comprehension and satisfaction in a potential listener, but also to heighten the more immediate expressive intent I aim for in my music.

This portfolio contains a wide variety of dramatic and concert works, which, I hope, offer an insight into my development both aesthetically and technically. My interest firstly is for an immediate expressive impact framed within comprehensible form. Once this is established, I hope further exploration into my aesthetic interests will only heighten appreciation for my music.

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# Quartettsätze

for string quartet

Benjamin Graves

## Preface

Quartettsatz No. 1 was commissioned by the Park Lane Group with funds provided by the RVW Trust Fund for performance in the PLG Young Artists Spring Series in St John's Smith Square on 18 April 2016, performed by the Barbican Quartet.

The purpose of my *Quartettsätze* is best mirrored in Simon Schama's description (in his wonderful programme *A Portrait of Britain*) of a portrait by Graham Sutherland of Winston Churchill as the depiction of a 'magnificent ruin. This is mirrored in the work's title; a 'Quartettsatz' being all that remains of a planned string quartet, *Quartettsätze* the plural.

There are many works which can be described as depicting magnificent ruins, Berio's *Rendering* is one that immediately comes to mind, but they most often reference existing works or styles. My piece aims to create a ruin of itself.

The magnificence comes from the first, third and fifth movements, which are in classic quartet forms - the first a standard sonata form; a musical discourse between *cantabile* and *marcato* passages the third a scherzo and the fifth a developing rondo - which engage gesture and phrase associated with string quartet music. The ruin is in the form of the more static second and fourth movements. These evoke wastelands by creating chasms of silence (the audience is silenced from the outset as the quartet raises their instruments but play nothing) and static landscapes comprising various playing techniques punctuated by short reminiscences of the outer movements.

## Performance Notes

There are several instances in which natural harmonics are called for in unnatural places. The desired sounding pitch is below (cello both stopped and sounding one octave below).



The ultimate goal is that each player is capable of executing this technique fluently and so time may need to be taken to find a position on the fingerboard which creates the desired pitch. However, discrepancy is all part of the interest and colour of the sound. Fundamentally the desired effect is achieved by playing at written speed but fingering in the position indicated in a manner identical to that of a usual natural harmonic.

A downward arrow on an accidental denotes a slight flattening of the note and an upward arrow denotes a sharpening - this is the case in all instances, harmonic or otherwise - in the case of harmonics the player should seek the degree of detuning that produces the clearest desired pitch.

Where a rapid movement between harmonic (both natural and artificial) and non-harmonic occurs, this should be performed in one bow stroke as indicated by the legato ligatures. This is also indicated by the marking *sempre legato*.

s.p. - denotes sul ponticello, bow near the bridge.  
s.t. - denotes sul tasto, bow near the finger board.  
nat. - denotes a return to original playing position.  
A dotted arrow denotes moving between these playing states.

Any slurs during a pizzicato direction requires the player to play all notes under the slur in one pluck.

A circle at the end of a crescendo or diminuendo denotes *a niente*.

Where a second staff with a thick black line appears above the main staff this is a graphic bowing indication. The black line indicates the bow's position on the string from 'hand' (bow as close as possible to the stopping hand) to 'bridge' (bow directly on the bridge to create a white-noise style hiss).

Multiphonics (predominately in the 'cello but also appearing in the violins or viola at points so sounding one octave higher) sound as follows:



The resulting sound, however is not a clear ringing of these pitches but a grainy combination of the fundamental and the upper notes.

In bars 20-25 of movement II the left hand pizzicati in the viola and 'cello do not adhere to a strict rhythm, instead they are to be played, *quasi improvisando*, where spatially they appear within the bar.

In movement IV the notation, as well as the music, disintegrates. This is represented by a graphic notation whereby each bar-line represents around 6 seconds. The player should follow the black line which indicates playing length in relation to the bar-lines. The approximation of this notation is what gives the movement a more improvisatory feel and so the rigidity of the previous movements' notation is removed.

Where the 'damp' symbol appears as a note-head this is a signal for the player to dampen the strings with the left hand to stop them vibrating and draw the bow along the string lightly enough to produce merely a thin scraping, air-like sound. How high or low this sound is will heighten or lessen depending on bow placement and which string it is played on, all of which is specified.

At the points when harmonic glissandi are employed the upper stem is a visual representation of the resulting sound of performing this technique.



## Quartettsätze

# I

Benjamin Graves

pp  
luminoso ma lontano

pp  
luminoso ma lontano

pp  
luminoso ma lontano

pp  
luminoso ma lontano

mp  
espress.

mp  
luminoso ma lontano

**A**

## Energico, tempo primo

**B**

15

*mf* *gl.* *mf* *mp* *mf*

**C**

18

*p* *mf* *p* *f* *pp* *p* *f* *nat.*

21

*p* *fp* *ff* *pp* *p* *f* *ff*

**D**

Tempo 2.do

24

*p* *f marcato* *pizz.* *arco* *fp* *ff* *p* *mf*



28

ff f fp ff f ff f mf mf ff

**E** **F**

31

p arco pizz. mf (arco) L.H. Pizz. pizz. 3 arco III 8va

f fp sf mf f ff maestoso f ff maestoso

(8)---1

36

pizz. arco pizz. arco 8va

p p p ff ff ff ff (p)

**G**

Tempo 1.mo

41

p espress mp p poco rall. mf mf

**Tempo 2do**

56

*ff* *mf* *sempre tenuto* *f* *mf sub.*

*ff* *mf* *sempre tenuto* *f* *mf sub.*

*mf* *f* *mf*

*mf* *f* *mf*

[illegible]



**L**

86

*ff* *pp* meccanico

*ff* sub *pp* meccanico.

*ff* sub. *pp* meccanico

*ff* sub. *p* espress.

*p*

*sempre tenuto*

89

*mp* espress.

*p*

*p*

91

*mp* s.t. II

*mp* nat. III

*mf* espress.

*mp* IV III I II

*f*

*f* nat.

*f*

*mf* IV III II

*mf* IV III II III

**M**

Tempo 2do

poco rall.

Tempo 1mo

94

*p* sub.

*ff*

*mp* espress.

*mp*

*pp* leggiero

*f*

*pp*

*f*

*p*

*f*



P

Tempo 2.do

Musical score for section P, measures 113-124. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one flat (B-flat major/D minor). The time signature changes from 3/4 to 2/4 to 3/4 to 2/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *f marcato* to *ff*. The section is marked with fingerings (I, II, III, IV) and articulation marks.

Q

R

Musical score for section Q, measures 119-124. The score is written for four staves. The key signature is one flat. The time signature is 2/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *p* to *ff*. The section is marked with fingerings (I, II, III, IV) and articulation marks.

Musical score for section R, measures 125-128. The score is written for four staves. The key signature is one flat. The time signature is 2/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *p* to *ffp*. The section is marked with fingerings (I, II, III, IV) and articulation marks.

S

Tempo 1.mo

Musical score for section S, measures 129-132. The score is written for four staves. The key signature is one flat. The time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *mp* to *mf*. The section is marked with fingerings (I, II, III, IV) and articulation marks.

Violin I and Violin II score, measures 138-140. The score is in 3/4 time. Measure 138 starts with a forte (ff) dynamic and a pizzicato (pizz.) instruction. Measure 139 features a forte (f) dynamic and a pizzicato (pizz.) instruction. Measure 140 features a forte (f) dynamic and a pizzicato (pizz.) instruction. The score includes various performance instructions such as arco, pizz., and s.t. (sul tasto). Dynamics include ff, mf, f, and sub.f. The score is written for Violin I and Violin II.

The musical score is divided into two sections: **L'istesso tempo** and **Più mosso**. The first section, **L'istesso tempo**, consists of four staves. The top two staves are for the vocal line, starting with a treble clef and a key signature of one flat. The bottom two staves are for the piano accompaniment, starting with a treble and bass clef. The tempo is marked **L'istesso tempo**. The second section, **Più mosso**, also consists of four staves, continuing the vocal and piano parts. The tempo is marked **Più mosso**. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *sub. pp dolce*, *p*, *mf*, *sf*, *f*, and *ff*. There are also performance instructions like *breve*, *nat.*, and *s.p.* (sotto voce). The score is numbered 158 at the beginning of the first staff.

163

*ff* *3* *ff* *3* *ff* *5* *ff* *p sub.* *mf* *mf* *p sub.* *mf* *mf*



W

Tempo 2do

166

*fff* sempre

*fff* sempre

*fff* sempre

*fff* sempre

poco rall. . . . . Tempo 1mo

169

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

X

poco rall. . . . . A tempo

172

*ff*

*pp*

*ff* *pp*

*ff* *pp*

*sempre tenuto*

*(ff)* *p sub.*

175

*mf*

*mp*

*mp*

*mf*

*mp*

### Tempo 2do

**Y**  
**Poco meno mosso**  $\text{♩} = 70$

**Z**

[illegible]

Liberamente ♩ = ca. 60

Hand bridge

con sord.

*pp* < *fff*

*pp* *fff*

*pp* *fff*

*pp* *fff*

\*Take up instruments to silence audience

III IV

III IV

III IV

III IV

*fff*

*fff*

*pp* *fff*

*pp* *fff*

13

col leg. batt.  $pp < fff$   $pp$

arco  $fff$   $pp$   $fff$   $pp$   $fff$   $pp$   $fff$

pizz.  $pp$   $ff$   $pp$

pizz.  $pp$   $fff$

finger nail pizz.  $pp$   $ff$   $pp$

col leg. batt. arco  $fff$   $pp$   $fff$   $pp$   $fff$   $pp$   $fff$

ord.  $pp$   $fff$   $pp$   $fff$   $pp$   $fff$

$sfz$   $pp$   $fff$   $pp$   $fff$   $pp$   $fff$

20

heavy bow  $fff$  tutta forza

heavy bow  $fff$  tutta forza

heavy bow  $fff$  tutta forza

heavy bow  $fff$  tutta forza

$sfz$   $sfz$   $sempre$

$ppp$   $ppp$

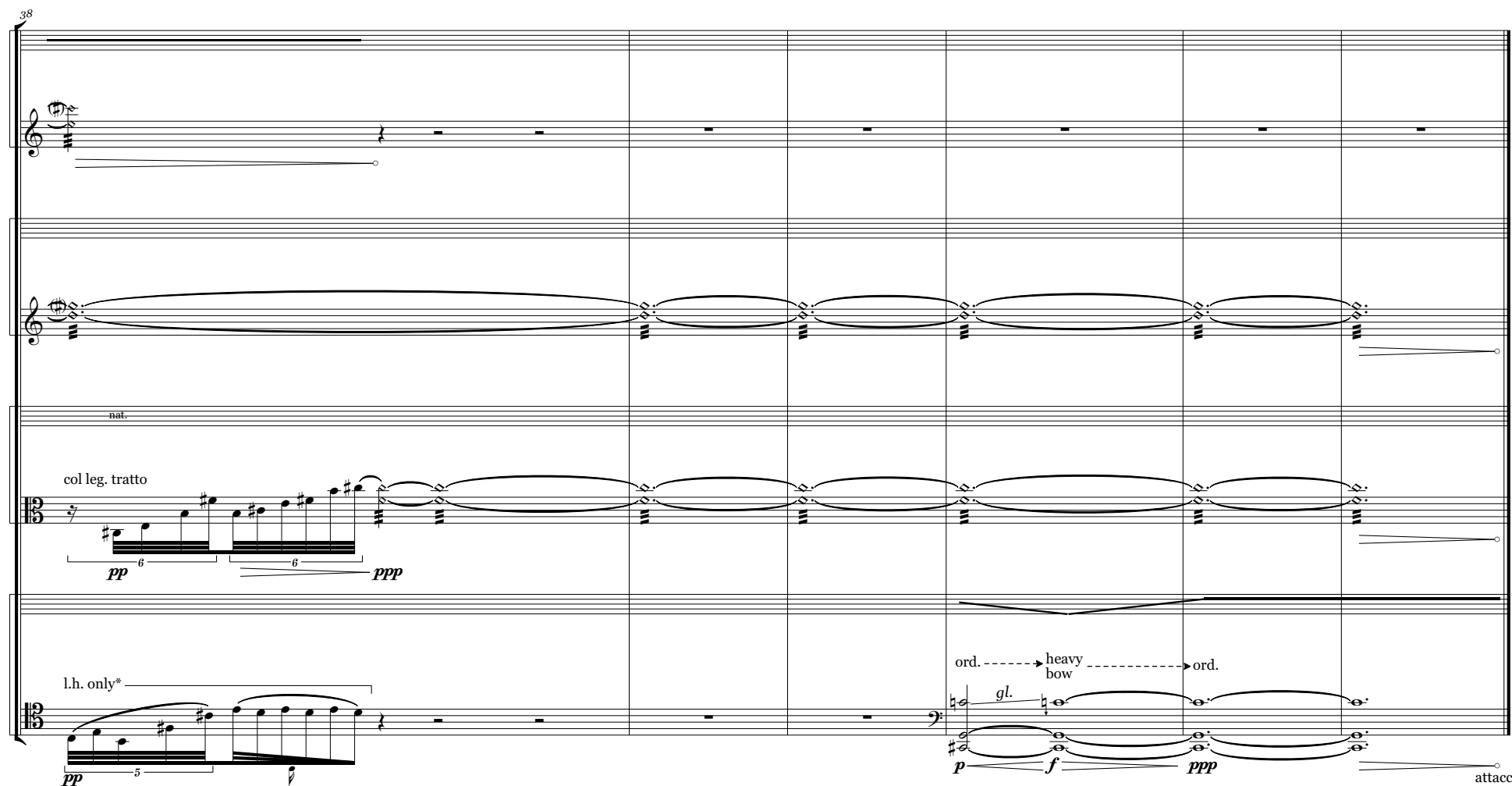
26 A

heavy bow ord.  $pp$   $fff$   $ppp$

etc.

heavy bow ord.

$pp$   $f$



\*stop as usual. The pitches are heard as a result of the finger striking the string

## III

Poco scherzo; ♩ = 108

(con sord.)

IV

III II

III

IV

staccato sempre

**A**

IV

*p* *fp* *mp* *f* *p*

(con sord.)

IV

staccato sempre

*p* *fp* *mp* *f* *p*

(con sord.)

IV

staccato sempre

*p* *fp* *mp* *f* *p*

(con sord.)

II

*p* *fp* *mp* *f* *p*

7

s.p. III

nat. IV

III

III

III IV

s.t. (IV)

(to s.t.)

*f* *mf* *f* *mf* *f* *mf* *f* *mf* *p* *mf* *III*

s.p. III IV

*f* *mf* *f* *mf* *f* *mf* *f* *mf* *p* *mf* *III*

*fp* *mf* *p* *mf* *III*

*fp* *mf* *p* *mf* *III*

13

pizz.

arco

pizz.

**B**

arco

s.t.

nat.

(IV)

*f* *p* *f* *p* *sf* *f* *ff*

*fp* *f* *p* *ff*

*f* *ff*

*fp* *f* *p* *ff*

18

pizz. arco

s.t.

nat.

*ff* *p* *ff* *p* *ff* *ff*

*f* *ff* *p* *f* *ff* *ff*

*f* *ff* *p* *f* *ff* *ff*

*f* *ff* *p* *f* *ff* *ff*

24 **C**

*p* *mf* *mf* *f* *fp* *f* *f* *f* *f* *f*

*p* *mf* *mf* *f* *fp* *f* *f* *f* *f* *f*

*p* *mf* *mf* *f* *fp* *f* *f* *f* *f* *f*

*p* *mf* *mf* *f* *fp* *f* *f* *f* *f* *f*

31

*mf* *ff* *p* *ff* *ffp* *ff*

*mf* *ffp* *ff* *ffp* *ff* *ff*

*mf* *p* *f* *ff* *p* *ff*

*p* *f* *ffp* *ff* *ff* *ff*

37 **D**

*ff* *p* *ff* *p* *fff* *fff*

*ffp* *ff* *ff* *ff* *ff* *ff*

*ff* *ffp* *ffp* *ffp* *ffp* *ff*

*p* *ff* *ff* *ff* *ff* *ff*

**E**

**Poco meno mosso**

arco sul tasto *gr-*

43

*p* *p* *p* *p* *p* *p*

*p* *sempre stacc.* *mf-p* *mf-p* *mf-p* *mf-p*

*mf* *f* *p* *mf* *mf* *mf*

*p* *p* *p* *p* *p* *p*

**rit.** . . . . . **Meno mosso, poco doloroso,** ♩ = ca. 74

52

II III IV III IV

III II I

nat.

*p* *mf* *mf* *p* *mp* *pp* *mf*

III

*p* *mf* *mf* *p* *mp* *pp* *mf*

*mf* *mf*

*mf* *p*

[illegible]



Liberamente, senza misura barline = ca. 6 seconds

hand

bridge

(con sord.)

hand

bridge

(con sord.)

hand

bridge

(III)

hand

bridge

(con sord.)  
IV (multiphonic)

senza vib. sempre  
col leg. tratto

nat.  
IV (multiphonic)

pp

ppp

senza vib. sempre

col leg. tratto

ppp

p

ppp

(ord.)  
senza vib. sempre

ffp

(quick decay)

IV

(II)

ord.

gl.

(nat.)  
III

II

ppp

ffp

ppp

ffp

ppp

(quick decay)

11

**B**

col leg. tratt.

ord.

*ppp*

*ff*

*ppp*

*ff*

*ff*

*ppp*

16

*p* cantabile  
w. vla.

*fff*

*ppp*

*ffp*

*ffp*

*p* cantabile  
w. vln. I

*fff*

*fff*

*ffp*

*ffp*

*p*

*fff*

*ppp*

*ffp*

*ffp*

21

**C**

*ppp*

*p*

*ff*

*ff*

*ff*

s.p. -----> nat. (scratch tone)

*p*

*ff*

*ppp*

*p*

*ff*

*pp*

*p*

*ff*

*pp*

cantabile  
(w. vc.)

cantabile  
(w. vln. II)

## D

Con misura ♩ = ca. 60

26

Jeté

IV III

*ff* *p*

*ff* *p*

nat. (trem.)

III col leg. tratto

Ord. IV col leg. tratto II

*ffpp*

III IV (trem.)

III col leg. tratto

Ord. IV col leg. tratto II

*ffpp*

## E

31

*<ff* *<ff* *<fff*

*<ff* *<ff* *<ff*

Ord. IV III

III IV

*<ffpp* *<ffpp*

s.p.

*ffp* ritmico poco staccato

I II I II III II IV

II III III IV

*pp* *p*

s.p.

Ord. IV III

III IV

*<ffpp* *<ffpp*

IV II IV III

*ffp* ritmico poco staccato

*pp* *pp*

Senza misura, barline = ca. 6 seconds

## F

36

*w. vla.* *ff* *p* *ff*

*f*

II

*w. vln. 1* *ff* *p* *ff* *pp* *f* *pp*

*f* *pp*

\*maintain same stopping position but move gradually to bowing directly on the bridge, this results in pitchless scraping sound

[illegible]

**Allegro assai ma tranquillo,  $\text{♩} = \text{ca. } 69$**

[illegible]

System 1 (measures 24-27) features four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music includes various dynamics such as *ffp*, *sf*, *mp*, *mf*, *p*, *f*, and *sf*. There are also markings for *gl.* (glissando) and *nat.* (natural). The system concludes with a *s.p.* (sotto voce) marking.

System 2 (measures 28-31) continues the musical piece. It includes dynamics like *mf*, *sf*, *ff*, and *f*. The *gl.* and *nat.* markings are present. The system ends with a *s.p.* marking.

System 3 (measures 32-36) shows more complex rhythmic patterns. Dynamics include *p cresc.*, *f*, *mf*, and *p*. The *gl.* and *nat.* markings are used. The system concludes with a *p* marking.

System 4 (measures 37-41) features a variety of dynamics including *mp*, *f*, *mf*, *f*, *p*, *f*, *mp*, and *mf*. The *gl.* and *nat.* markings are present. The system ends with a *f* marking.

System 5 (measures 42-45) includes dynamics such as *f*, *p*, *mp*, *p*, *mf*, *p*, *f*, *mf*, and *f*. The *gl.* and *nat.* markings are used. The system concludes with a *f* marking.

46

*mf* *f* *mf sub.* *f* *ff* *p sub.* *ff* *p < ff*

L'istesso tempo, quasi cadenza      accel. . . . . Più allegro      Subito a tempo      Subito più allegro      L'istesso tempo

51

*p* *f* *mf* *p* *ff* *mf* *f* *ff* *f*

57

*p sub.* *f* *ff* *f* *p* *ff*

62 senza sord.

*p* *mf* *f* *p* *f* *p*

69 **C**

breve

III

pizz.

pizz.

arco

*p* *mf* *p* *mf* *f* *mf*

*p* *mf* *p* *mf* *f* *mf*

*p* *mf* *p* *mf* *f* *mf*

*p* *mf* *p* *mf* *f* *mf*

76

pizz.

pizz.

II III IV

pizz.

arco

*ff* *f* *mf* *p* *f*

*ff* *f* *mf* *p* *f*

*ff* *f* *mf* *p* *f*

*ff* *f* *mf* *p* *f*

81

s.p.

s.p.

s.p.

pizz.

arco

*p sub.* *mp* *mf* *f*

*ff* *mp* *mf* *f*

*ff* *p* *mp* *mf* *f*

*p sub.* *mp* *mf* *f*

85

gl.

gl.

gl.

gl.

*ff* *f*

*ff* *f*

*ff* *f*

*ff* *f*





107

*f* *f* *ff* *fff*

Meno mosso  
s.t.

poco rall. . . . .

110

*p sub.* *p sub.* *p sub.* *pizz.*

113

A tempo, quasi cadenza      accel. . . . . Poco più allegro      Subito a tempo      Subito più allegro      accel. . . . .

*p* *f* *p* *mp* *f* *mp* *mf* *ff* *f* *ff* *mf* *f*

(arco) col leg. tratto ord *pizz.* *arco* *pizz.* *arco* *pizz.*

(l.v. sempre)

119

A tempo accel. . . . . Più allegro      A tempo accel. . . . . Più allegro

*f* *ff* *f* *ff* *p*

arco (III) *gl.* *col leg. tratto* *ord.* *s.p.* *s.t.*

123 **A tempo accel.** . . . . . **Più mosso**

123 **A tempo accel.** . . . . . **Più mosso**

124 **A tempo accel.** . . . . . **Più mosso**

125 **A tempo accel.** . . . . . **Più mosso**

126 **A tempo accel.** . . . . . **Più mosso**

127 **A tempo accel.** . . . . . **Più mosso**

128 **A tempo accel.** . . . . . **Più mosso**

129 **A tempo accel.** . . . . . **Più mosso**

130 **A tempo accel.** . . . . . **Più mosso**

131 **A tempo, presto celebrativo, ♩ = ♩.**

132 **A tempo, presto celebrativo, ♩ = ♩.**

133 **A tempo, presto celebrativo, ♩ = ♩.**

134 **A tempo, presto celebrativo, ♩ = ♩.**

135 **A tempo, presto celebrativo, ♩ = ♩.**

136 **A tempo, presto celebrativo, ♩ = ♩.**

137 **A tempo, presto celebrativo, ♩ = ♩.**

138 **A tempo, presto celebrativo, ♩ = ♩.**

142 (8) s.p. nat. fff ff fff ff<sup>5</sup> fff ff<sup>5</sup> fff ff<sup>5</sup> fff

143 ff ff ff ff ff ff ff ff ff ff

144 ff ff ff ff ff ff ff ff ff ff

145 ff ff ff ff ff ff ff ff ff ff

146 ff ff ff ff ff ff ff ff ff ff

147 ff ff ff ff ff ff ff ff ff ff

148 ff ff ff ff ff ff ff ff ff ff

149 ff ff ff ff ff ff ff ff ff ff

150 ff ff ff ff ff ff ff ff ff ff

151 ff ff ff ff ff ff ff ff ff ff

152 ff ff ff ff ff ff ff ff ff ff

153 ff ff ff ff ff ff ff ff ff ff

154 ff ff ff ff ff ff ff ff ff ff

155 ff ff ff ff ff ff ff ff ff ff

156 ff ff ff ff ff ff ff ff ff ff

157 ff ff ff ff ff ff ff ff ff ff

158 ff ff ff ff ff ff ff ff ff ff

**F**[illegible]

# A Hundred Agonies in Black and White

For Orchestra

Benjamin Graves

*A Hundred Agonies in Black and White* was written for the Royal Scottish National Orchestra as part of their Composers' Hub scheme.

The first performance was given by the Royal Scottish National Orchestra conducted by Holly Mathieson in the RSNO Centre, Glasgow on March 31<sup>st</sup> 2017

Duration: 8 minutes

Score in C

## **Orchestra**

2 flutes

2 oboes (2<sup>nd</sup> doubling cor anglais)

2 clarinets in B flat

2 bassoons

4 horns in F

2 trumpets in B flat (with harmon and straight mutes)

2 trombones (with straight mute)

Bass trombone

Tuba

Timpani (30", 28", 25", 23", 21")

Percussion (2 players)

Player 1:

Tam - tam

Xylophone (4 octaves)

Tubular bells

Glockenspiel

Crotales (2 octaves)

Triangles (small, medium and large)

Temple blocks (5 sizes)

Suspended cymbal

Player 2:

Tom – toms (4 sizes)

Bongos

Temple blocks (5 sizes)

Concert bass drum

Sizzle cymbal (or sus. cym. upon which is draped metal chain)

Vibraphone

Crotales (2 octaves)

Marimba

Suspended cymbal





Tam – tam

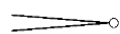
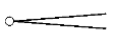
Harp

Strings (12.10.8.6.4. on first performance)

## Performance Notes

### General

-  - one quarter-tone flat
-  - three quarter-tones flat
-  - one quarter-tone sharp.
-  - three quarter-tones sharp

-  - *dim. al niente*
-  - *cresc. dal niente*

Glissandos should last the full length of the note to which they are attached.

### Winds

Flt. (including tremolo lines on the note's stem) – fluttertongue

Clarinet and flute multiphonics are often written at a dynamic level below the rest of the instruments. This is to imply that they should accompany the surrounding texture, never becoming present above it, unless the scoring presents them, reinforced by the *accompagnando* marking.

Often the player will be required to move from lower notes to higher, always using the same fingering. This should be done as smoothly as possible, the upper notes gradually appearing as close to the rhythm indicated as possible. Fingerings are always given.

In the case of most of the flute multiphonics the upper notes are partials of the harmonic series of the lower, fundamental, note (when sounding differs from fingering sounded pitches are indicated by small note-heads, the fingered a diamond note-head). The aim is to overblow this lower note in the manner of a common tone exercise, but often sounding two partials at once. This is achieved by arriving at a breath pressure somewhere between two partials. It is noted that the fingering of the fundamental and the first partial is the same, but for continuity of notation I have written it as a harmonic. The desired effect is to hear a fluid movement between various harmonics in (roughly) the notated rhythm.

In the case of the clarinet just the lowest note of the multiphonic is presented first (always using the multiphonic fingering) and then air pressure should be increased to gradually reveal the upper notes, all the while maintaining the lower note.

No bumps or sudden swells in volume should be heard from any player at any time. This is crucial to maintain the mystery of the sound and resulting ensemble texture.

### Brass

Flt. (including tremolo lines on the note's stem) – fluttertongue

At times trombone and trumpet players are required to played outside of the conductor's tempo (including the trumpets' offstage passages at the end of the piece) but within the confines of the regular bar-lines. Independent tempos should begin at the point in the bar indicated by proceeding rests or bar-lines (and the conductor's beat for the rest of the orchestra) and continue for the length of the bracket above the stave as indicated by the note above the stave. These tempos are not an exact, but an ideal (hence the ca.), and any approximation (within reason) of the given tempos that exists in the player's minds is fine. No care is needed in playing together with other players, indeed some have different tempos to others. Longer notes with caesuras always end each bar so that the player can take note of the conductor's beat.

### Timpani

In bar 140 the player should strike the lower note and immediately glissando down the required distance as quickly as possible. In bar 141 the glissando should happen whilst striking in the required rhythm. The pitch that ends the glissando (up a major second) is given in parentheses at the beginning of the next bar.



### Percussion

+ - “deadshot.” The mallet should be left on the key after striking, immediately stifling any ring.

### Harp

☞ - fingernail

+ - sons étouffés (damped)

Which hand plays what note is not assumed and therefore left up to the player.

Harmonics sound on octave higher than written.

### Strings

s.t. – regular sul tasto

s.p. – sul ponticello

m.s.p. – molto sul pont.: as close to the bridge as possible whilst still maintaining the vestige of a tone.

A dotted arrow denotes a gradual movement between two playing states (s.t. to s.p. etc.) over the course of the note above which it sits.

Diamond note-heads are harmonics where fingered pitches differ from sounding. If fingering is the same as the resultant pitch, there is a thin-lined ‘o’ above the note. Note that this ‘o’ differs from the open string ‘0’, which appears as a bold zero.

Measured, but legato bowing passages are represented with one line through the note stem and should be played in measured rhythm.

At times players are required to tremolo between regular and harmonic notes. This is achieved by a subtle shift between regular finger pressure and soft (harmonic) pressure, in the same stopping position on the same string, resulting not in an obvious movement between low and high notes, but a sound combining the two. N.B. this is always required in continuous bow strokes, as indicated by the slur lines.

In a similar fashion a staccato semi-quaver movement from regular finger pressure to harmonic is sometimes called for, this should be played in the same manner: just a shift of finger pressure in the same stopping position, but with separate bow strokes as normal staccato requires. This time however the upper harmonic should sound as normal.

Glissandos are sometimes required combined with these harmonic tremolos: the player should perform the glissando whilst continuing the tremolo action. This is depicted with a small harmonic circle above one stem of the tremolo.

At times (such as in bar 23) players are required to play a natural harmonic situated at the 7<sup>th</sup> partial of the given string. This is a quartertone that exists in the natural harmonic spectrum and should be fingered at written pitch. An alternative fingering, especially for the ‘cello, is a (quarter-tone) flattened minor seventh above the open string.

In a few instances sections are divisi between desks or groups of players and within these groups solos are required. Players should decide between them who wants to take on the solos (outside player is assumed, but not necessary and indeed which player could change from solo to solo, except from bar 51 where chosen soloists are un-muted, the rest muted and should therefore stay the same). The soloist in each case should imagine, just for a while, they are playing their own mini-concerto. When the whole desk or group is required “a 2” or “all” is written.

## **Programme**

“A hundred agonies in black and white” is a line taken from Carol Ann Duffy’s poem *War Photographer*. The poem describes the detachment the protagonist feels from the often-horrific images he is capturing and nicely parallels this piece.

War to many of us (myself included) is only ever experienced vicariously, viewed on television, heard about on the radio or glimpsed on the newspaper stand. Our daily lives are punctuated by images of horrific events, but we still find ways to ignore or forget about them. This piece aims to reflect this apathy through bombastic chorale and fanfare-like outbursts and musical memories of them.

*To Catherine, Holly, Manus, Stuart and all at the RSNO. Thank you for making me feel  
so welcome.*



## A Hundred Agonies in Black and White

Benjamin Graves

Benjamin Graves

Tempo primo: andante agitato ♩ = 92

Fl. 1 & 2.

Ob. 1. & 2.

Cl. 1. & 2.

Bsn. 1. & 2.

Hn. 1. - 4.

Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn.

Tba.

T. - t. (Tam - tam mallet) To Xyl. (Hard plastic mallets)

Tom - t. (Side drum sticks)

Hp. (D: C♯ B♯ / E: F♯ G♯ A♯)

Vln. I div.

Vln. II div.

Vla.

Vc.

Cb. div.



This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, strings, and percussion. The notation is in standard musical notation, with staves for each instrument or group of instruments. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings include *ff* (fortissimo) and *poco rall.* (poco rallentando). The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The page number 7 is visible in the top left corner. The instruments listed on the left side of the page are: Fl. 1 & 2, Ob. 1. & 2., Cl. 1. & 2., Bsn. 1. & 2., Hn. 1. - 4., Tpt. 1 & 2., Tbn. 1 & 2., B. Tbn., Tba., Timp., Xyl., T. Bl./Bongos, Hp., Vln. I div., Vln. II div., Vla., Ve. div., and Cb. div. The score is written for a 4/4 time signature. The key signature is one sharp (F#). The dynamic markings include *ff* (fortissimo) and *poco rall.* (poco rallentando). The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The page number 7 is visible in the top left corner.

[illegible]



This page of a musical score is for a symphony orchestra. It features staves for various instruments, including woodwinds, strings, and percussion. The score includes musical notation, dynamics, and performance instructions.

**Instrumentation and Dynamics:**

- Cl. 1. & 2.** (Clarinets 1 and 2): *pp* (pianissimo) at the end of the page.
- Xyl.** (Xylophone): *pp* (pianissimo) at the end of the page.
- B. D.** (Bass Drum): *pp* (pianissimo) at the end of the page.
- Hp.** (Harp): *pp* (pianissimo) at the end of the page.
- desk 1.** (First Desk): *pp* (pianissimo) at the end of the page.
- desk 2.** (Second Desk): *pp* (pianissimo) at the end of the page.
- Vln. I** (Violin I): *pp* (pianissimo) at the end of the page.
- desk 3.** (Third Desk): *pp* (pianissimo) at the end of the page.
- desk 4.** (Fourth Desk): *pp* (pianissimo) at the end of the page.
- desk 1.** (Fifth Desk): *pp* (pianissimo) at the end of the page.
- desk 2.** (Sixth Desk): *pp* (pianissimo) at the end of the page.
- Vln. II** (Violin II): *pp* (pianissimo) at the end of the page.
- desk 3.** (Seventh Desk): *pp* (pianissimo) at the end of the page.
- desk 4.** (Eighth Desk): *pp* (pianissimo) at the end of the page.
- Vla.** (Viola): *pp* (pianissimo) at the end of the page.
- Vc.** (Violoncello): *pp* (pianissimo) at the end of the page.
- Ch. 2 soli** (Chorus 2 soli): *pp* (pianissimo) at the end of the page.

**Performance Instructions:**

- Cl. 1. & 2.**: *pp* (pianissimo) at the end of the page.
- Xyl.**: *pp* (pianissimo) at the end of the page.
- B. D.**: *pp* (pianissimo) at the end of the page.
- Hp.**: *pp* (pianissimo) at the end of the page.
- desk 1.**: *pp* (pianissimo) at the end of the page.
- desk 2.**: *pp* (pianissimo) at the end of the page.
- Vln. I**: *pp* (pianissimo) at the end of the page.
- desk 3.**: *pp* (pianissimo) at the end of the page.
- desk 4.**: *pp* (pianissimo) at the end of the page.
- desk 1.**: *pp* (pianissimo) at the end of the page.
- desk 2.**: *pp* (pianissimo) at the end of the page.
- Vln. II**: *pp* (pianissimo) at the end of the page.
- desk 3.**: *pp* (pianissimo) at the end of the page.
- desk 4.**: *pp* (pianissimo) at the end of the page.
- Vla.**: *pp* (pianissimo) at the end of the page.
- Vc.**: *pp* (pianissimo) at the end of the page.
- Ch. 2 soli**: *pp* (pianissimo) at the end of the page.

**Other Notations:**

- Cl. 1. & 2.**: *pp* (pianissimo) at the end of the page.
- Xyl.**: *pp* (pianissimo) at the end of the page.
- B. D.**: *pp* (pianissimo) at the end of the page.
- Hp.**: *pp* (pianissimo) at the end of the page.
- desk 1.**: *pp* (pianissimo) at the end of the page.
- desk 2.**: *pp* (pianissimo) at the end of the page.
- Vln. I**: *pp* (pianissimo) at the end of the page.
- desk 3.**: *pp* (pianissimo) at the end of the page.
- desk 4.**: *pp* (pianissimo) at the end of the page.
- desk 1.**: *pp* (pianissimo) at the end of the page.
- desk 2.**: *pp* (pianissimo) at the end of the page.
- Vln. II**: *pp* (pianissimo) at the end of the page.
- desk 3.**: *pp* (pianissimo) at the end of the page.
- desk 4.**: *pp* (pianissimo) at the end of the page.
- Vla.**: *pp* (pianissimo) at the end of the page.
- Vc.**: *pp* (pianissimo) at the end of the page.
- Ch. 2 soli**: *pp* (pianissimo) at the end of the page.

**Tempo 1.mo**

Fl. 1 & 2.

Ob. 1. & 2.

Cl. 1. & 2.

Bsn. 1. & 2.

Hn. 1. - 4.

Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn.

Tba.

Timp.

Tub. B.

Sizz.  
Cym.

Vibraphone  
[Med. twine mallets]

Hrp.

**Tempo 1.mo**

Vln. I

Vln. II

Vla. div.

Vc. div.

Cb.

**Tempo 2.do**

Fl. 1 & 2. *pp* sotto voce *eco* poco più *f*

Ob. 1. & 2. *p*

Cl. 1. & 2. *pp* sotto voce *poco* più *f*

Hn. 1. - 4. *pp* con sord. harmon. stem out

Tpt. 1 & 2 *pp* con sord. harmon. stem out

Glock. *p* sempre Hard plastic mallets To Crot. Crotales Bow

Vib. *p* sempre con ped. pdlt (dead shot)

Hp. *p* *mp* *p* sempre

**Tempo 2.do**

desk 1. *p* *eco, leggiero* *mp* solo *p* *leggiere* *mf* *a 2* *mf*

desk 2. *p* Desk 2. stagger bow change V *pp* (III)

Vln. I desk 3. *p* *eco, leggiero* *mp* (s.t.) solo nat. III *a 2* *p* *mf*

altri *p* stagger bow changes desk 4. *pp* Solo (s.t.) *mf* *a 2* *p* *mf*

desk 1. *p* *eco, leggiero* *mp* Desk 2. stagger bow change IV V *ppp* (IV) (IV)

desk 2. *p* *ppp* (IV) (IV)

Vln. II altri *p* *pp* *a 2* *p* *mf*

desk 4. *pp* stagger bow change V *pp* *a 2* *p* *mf*

desk 1. *p* *eco, leggiero* *mp* IV, nat. (IV) *ppp* *a 2* *p* *mf*

Vla. desk 2. *p* *eco, leggiero* *mp* *ppp* *a 2* *p* *mf*

desk 1. (s.t.) *p* *eco, leggiero* *mp* nat., IV (7th partial) *ppp*

Vc. div. desk 2. (s.t.) *p* *eco, leggiero* *mp* nat., IV (7th partial) *ppp*

Cb. 2 soli III (7th partial) solo *ppp* III (7th partial) solo *ppp*

[illegible]



**A tempo** ♩ = 92

Fl. 1 & 2.

Ob. 1. & 2.

Cl. 1. & 2.

Hn.  
1. - 4.

Tbn.  
1 & 2

B. Tbn.

Tba.

Glock.

T.-t.

Hp.

Vln. I  
div.

Vln. II  
div.

Vla.

Vc.

Cb.

senza sord.

To Crot.

Crotales [hard plastic mallets]  
(l.v.)

tutti

pizz.

arco

I

II

sub. pp

arco, con vib.

tutti  
con sord., con vib.

(non div.)

[illegible]





[illegible]

This page contains measures 44 through 46 of a musical score. The instrumentation includes:

- Fl. 1 & 2.**: Flute parts with intricate melodic lines and triplets.
- Ob. 1. & 2.**: Oboe parts with sustained notes and melodic fragments.
- Cl. 1. & 2.**: Clarinet parts featuring rapid sixteenth-note passages and triplets.
- Hn. 1. - 4.**: Horn parts with sustained notes and some melodic movement.
- Tpt. 1 & 2**: Trumpet parts, mostly silent or playing short bursts.
- Tbn. 1 & 2**: Trombone parts with sustained notes and some melodic movement.
- Timp.**: Timpani part providing a steady rhythmic foundation.
- Xyl.**: Xylophone part with a melodic line.
- Mar.**: Maraca part with a rhythmic pattern.
- Hp.**: Harp part with sustained chords and arpeggios.
- Vln. I div.**: Violin I parts with various articulations like arco and pizzicato.
- Vln. II div.**: Violin II parts with similar articulations.
- Vla. div.**: Viola part with a melodic line.
- Ve. div.**: Violoncello parts with sustained notes and arpeggios.
- Cb.**: Contrabass part with sustained notes.

The score is written in a single system across three pages. It includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings. The overall texture is dense and orchestral.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The page is divided into measures, with a section marked 'D' indicating a specific part of the composition. The instruments listed on the left include Fl. 1 & 2, Ob. 1. & 2., Cl. 1. & 2., Hn. 1. - 4., Tpt. 1 & 2., Tbn. 1 & 2., B. Tbn., Tba., Timp., Xyl., Mar., Hp., Vln. I div., Vln. II div., Vla. div., Vc. div., and Cb. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *ffz*, and *mp marcato*. The page number '15' is visible in the top right corner.

**Tempo 2. do**

The image shows a page of a musical score for a symphony orchestra. The score is written in 4/4 time and includes various musical notations such as notes, rests, dynamics, and articulations. The instruments and their parts are as follows:

- Fl. 1 & 2.**: Flutes 1 and 2, playing a melodic line with triplets and a final flourish.
- Ob. 1. & 2.**: Oboes 1 and 2, playing a melodic line with a final flourish.
- Cl. 1. & 2.**: Clarinets 1 and 2, playing a melodic line with triplets and a final flourish.
- Hn. 1. - 4.**: Horns 1 through 4, playing a melodic line with a final flourish.
- Tpt. 1 & 2**: Trumpets 1 and 2, playing a melodic line with triplets and a final flourish.
- Tbn. 1 & 2**: Trombones 1 and 2, playing a melodic line with a final flourish.
- B. Tbn.**: Bass Trombone, playing a melodic line with a final flourish.
- Tba.**: Tuba, playing a melodic line with a final flourish.
- Temp.**: Timpani, playing a melodic line with a final flourish.
- Xyl.**: Xylophone, playing a melodic line with a final flourish.
- Mar.**: Maracas, playing a melodic line with a final flourish.
- Hp.**: Harp, playing a melodic line with a final flourish.
- Vln. I div. a 4**: Violins I, divided into four parts, playing a melodic line with a final flourish.
- Vln. II div. a 4**: Violins II, divided into four parts, playing a melodic line with a final flourish.
- altri**: Other instruments, playing a melodic line with a final flourish.
- Vla.**: Viola, playing a melodic line with a final flourish.
- 4. 5. & 6.**: Cellos and Double Basses, playing a melodic line with a final flourish.
- 1., 2. & 3.**: Violins I, 2, and 3, playing a melodic line with a final flourish.
- Vc.**: Cello, playing a melodic line with a final flourish.
- altri**: Other instruments, playing a melodic line with a final flourish.
- Cb. 2 soli**: Double Basses, playing a melodic line with a final flourish.

The score includes various musical notations such as notes, rests, dynamics, and articulations. The instruments and their parts are as follows:

- Fl. 1 & 2.**: Flutes 1 and 2, playing a melodic line with triplets and a final flourish.
- Ob. 1. & 2.**: Oboes 1 and 2, playing a melodic line with a final flourish.
- Cl. 1. & 2.**: Clarinets 1 and 2, playing a melodic line with triplets and a final flourish.
- Hn. 1. - 4.**: Horns 1 through 4, playing a melodic line with a final flourish.
- Tpt. 1 & 2**: Trumpets 1 and 2, playing a melodic line with triplets and a final flourish.
- Tbn. 1 & 2**: Trombones 1 and 2, playing a melodic line with a final flourish.
- B. Tbn.**: Bass Trombone, playing a melodic line with a final flourish.
- Tba.**: Tuba, playing a melodic line with a final flourish.
- Temp.**: Timpani, playing a melodic line with a final flourish.
- Xyl.**: Xylophone, playing a melodic line with a final flourish.
- Mar.**: Maracas, playing a melodic line with a final flourish.
- Hp.**: Harp, playing a melodic line with a final flourish.
- Vln. I div. a 4**: Violins I, divided into four parts, playing a melodic line with a final flourish.
- Vln. II div. a 4**: Violins II, divided into four parts, playing a melodic line with a final flourish.
- altri**: Other instruments, playing a melodic line with a final flourish.
- Vla.**: Viola, playing a melodic line with a final flourish.
- 4. 5. & 6.**: Cellos and Double Basses, playing a melodic line with a final flourish.
- 1., 2. & 3.**: Violins I, 2, and 3, playing a melodic line with a final flourish.
- Vc.**: Cello, playing a melodic line with a final flourish.
- altri**: Other instruments, playing a melodic line with a final flourish.
- Cb. 2 soli**: Double Basses, playing a melodic line with a final flourish.

54

E

17

Fl. 1 & 2.

Cl. 1. & 2.

Tpt. 1 & 2

Tbn. 1 & 2

Glock.

Vib.

Hp.

Vln. I div. a 4

Vln. II div. a 4

1., 2. & 3.

Vla.

4. 5. & 6.

1., 2. & 3.

Vc.

4. 5. & 6.

Cb. 2 soli

mf

mf

mf

mf

senza sord.

Independent tempo: ♩ = 100 ca.

(dir.)

senza sord.

Independent tempo: ♩ = 80 ca.

(dir.)

senza sord.

Independent tempo: ♩ = 80 ca.

(dir.)

f

Glockenspiel [R.H. hard twine mallets]  
(Dead shot)

[L.H.: hard plastic mallets]

mp

f

mf

f

mf

f

mp

senza ped.

f

mp

f

E

solo

mp

f

mp

f

mp

f

mp

f

con sord.

Move freely, but slowly, between m.s.t. and m.s.p.

p murmuring

mp

f

mp

f

solo s.t.

mp

f

solo s.t.

mp

f

IV (7th partial)



**F**

Fl. 1 & 2.

Cl. 1. & 2.

Hn. 1. - 4.

Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn.

Tba.

Glock.

Cym.

Hp.

Vln. I div. a 4

Vln. II div. a 4

1., 2. & 3.

Vla.

4. 5. & 6.

Vc.

Cb. 2 soli

Independent tempo: ♩ = 100 ca. (dir.)

Independent tempo: ♩ = 100 ca. (dir.)

Independent tempo: ♩ = 80 ca. (dir.)

Independent tempo: ♩ = 80 ca. (dir.)

Tam-tam [Bow]

T. - t. mallets

Crotales [Hard plastic mallets]

*mf*, *ff*, *f*, *p*, *sord.*, *all.*, *solo*, *tutti div. senza sord. s.t.*, *m.s.p.*





Tempo 1.mo

65

Fl. 1 & 2.

Ob. 1. & 2.

Cl. 1. & 2.

Bsn. 1. & 2.

Hn. 1. - 4.

Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn.

Tba.

T.-t.

Crot.

Hp.

Triangles (s., m. & l.)  
metal tri. beaters

To tri.

metal tri. beaters

nat.

8va

F#

B#

Bb / D#

D#

G#

Tempo 1.mo

Vln. I div.

Vln. II div.

Vla.

Vc.

II

II

III

III

non div.  
→ nat.

tutti non div.

div.

I (non div.)

div.

I (non div.)

sfz

sfz

sfz

22

**G**

Fl. 1 & 2.

Ob. 1. & 2.

Cl. 1. & 2.

Bsn. 1. & 2.

Hn. 1. - 4.

Tpt. 1 & 2

Tbn. 1 & 2

Tri.

Crot.

Hp.

Vln. I div.

Vln. II div.

Vla.

Vc.

Cb.

69

70

71

1. & 3.

2. & 4.

1.: (senza sord)

2.: con sord. (straight)

B#

Bb

B#

G#

Bb / Eb

III

IV (7th partial)

III (7th partial)

tutti

8va

72

Fl. 1 & 2.

Ob. 1. & 2.

Cl. 1. & 2.

Bsn. 1. & 2.

Hn. 1. - 4.

Tbn. 1 & 2

Tri.

Crot.

Hp.

Vln. I div.

Vln. II div.

Vla.

Vc.

23

[illegible]

**Grave: meno mosso**

81

Fl. 1 & 2.

Ob. 1. & 2.

2. Cor Anglais

Cl. 1. & 2.

Bsn. 1. & 2.

Hn. 1. - 4.

Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn.

Tub. B.

T.-t.

Hp.

Marimba  
Hard twine mallets

*pp*, *ppp*, *p*, *mp*, *sfz*, *molto*, *sotto voce*, *1. senza sord.*

**H**

*B $\natural$  / F $\sharp$* , *A $\sharp$  / E $\natural$ B $\sharp$* , *G $\sharp$* , *B $\flat$  / F $\flat$*



92 27

Fl. 1 & 2.

Ob. 1. & 2.

Cl. 1. & 2.

Hn. 1 - 4.

Tpt. 1 & 2.

Tbn. 1 & 2.

B. Tbn.

Tba.

Timp.

Tub. B.

T.-t.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Xylophone  
[Hard plastic mallets]

To Xyl.

To Bongos

95

flt., tenuto with diaphragm pushes

sub. *p* *più f* *p* *mp* *pp* *mp marcato* *fp*

Fl. 1 & 2.

sub. *p* *più f* *p* *mp* *p* *mp marcato* *fp*

Ob. 1. & 2.

*p* *mp* *p* *mp* *p* *mp marcato* *fp*

Cl. 1. & 2.

flt., tenuto with diaphragm pushes

sub. *p* *mp* sub. *p* *mp* *p* *mp marcato* *fp*

sub. *p* *mp* *mp > p* *mp marcato*

Bsn. 1. & 2.

*mf* *mf*

Tpt. 1 & 2

con sord. (straight) *mp* con sord. (straight) *mp*

Tbn. 1 & 2

con sord. (straight) *mp* con sord. (straight) *mp*

Xyl.

*mp* *mf* *mf* *mf* *mf* *mf* *f*

Hp.

*mp* *f* *fp*

8va.....]

Vln. I div.

sub. *mp marcato* *mf* *mp* *fp*

*mp marcato* *mf* *mp* *fp*

Vln. II div.

*mp marcato* *mf* *mf* *mf*

*mp marcato* *mf* *mf* *mf*

Vla.

pizz. *mp* *mf* *arco* *II* *fp*

Vc.

pizz. *mp* *pizz.*



98

Fl. 1 & 2.

Ob. 1. & 2.

Cl. 1. & 2.

Bsn. 1. & 2.

Hn. 1. - 4.

Tpt. 1 & 2

Tbn. 1 & 2

Xyl. To T. Bl.

T.-t. Bongos [Side drum sticks]

Hp.

Vln. I div.

Vln. II div.

Vla.

Vc.

Cb.

29

[illegible]

107

Fl. 1 & 2.

Ob. 1. & 2.

Cl. 1. & 2.

Bsn. 1. & 2.

Hn. 1. - 4.

Tpt. 1 & 2

Tbn. 1 & 2

Sus. Cym.

Mar.

Hp.

Vln. I div.

Vln. II div.

Vla.

Vc. div.

Cb.

*mf*<sup>3</sup> *p cresc.* *ff*<sup>3</sup> *ffp*

*mf sub. p* *cresc.* *ff*<sup>3</sup> *ffp*

*mf* *p cresc.* *ffp* *ff*<sup>3</sup>

*mf sub. p* *ffp* *ff*<sup>3</sup>

*p* *ff*

*mf* *ff*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*p* *Bow* *p*

*p* *p cresc.*

*ff*

div. non div. arco

[illegible]

114

Fl. 1 & 2.

Ob. 1. & 2.

Cl. 1. & 2.

Bsn. 1. & 2.

Hn. 1. - 4.

Tpt. 1 & 2

Tbn. 1 & 2

Mar.

Hp.

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Cb.

33

*f* *sub. mf* *f*

*f* *sub. mp* *mf* *mp* *f*

*mf* *mp* *mf* *f* *sub. mf* *f*

*mp* *mf* *mf* *f*

senza sord. *f*

senza sord. *f*

1. & 2. senza sord.

*mf* *mf*

*mf*

*f*

34

117

Fl. 1 & 2.

Ob. 1. & 2.

Cl. 1. & 2.

Bsn. 1. & 2.

Hn. 1. - 4.

Tpt. 1 & 2.

Tbn. 1 & 2.

B. Tbn.

Tba.

Timp.

Sus. Cym.

Mar.

Hp.

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Cb.

Glockenspiel  
[Hard plastic mallet]

Crotales  
[Hard plastic mallet]

To Crot.

pizz.

arco

### Poco più mosso

This image shows a page from a musical score, likely for a symphony. The page is numbered 35 in the top right corner. The tempo is marked "Poco più mosso" at the top. The score is written for a large orchestra, including the following instruments:

- Fl. 1 & 2.
- Ob. 1. & 2.
- Cl. 1. & 2.
- Bsn. 1. & 2.
- Hn. 1. - 4.
- Tpt. 1 & 2
- Tbn. 1 & 2
- B. Tbn.
- Tba.
- Timp.
- Glock.
- Crot.
- Hp.
- Vln. I div.
- Vln. II div.
- Vla. div.
- Vc.
- Cb.

The score includes various musical notations, including notes, rests, and dynamic markings such as *ff*, *f*, *mf*, *p*, and *sub. f*. There are also performance instructions like "Poco più mosso" and "con sord. (straight)". The page is divided into measures by vertical bar lines, and the instruments are grouped by horizontal staves.





129

Fl. 1 & 2.

Ob. 1. & 2.

Cl. 1. & 2.

Bsn. 1. & 2.

Hn. 1. - 4.

Tpt. 1 & 2.

Tbn. 1 & 2.

B. Tbn.

Tba.

Timp.

Glock.

Crot.

Hp.

Vln. I div.

Vln. II div.

Vla.

Vc.

Cb.

37



137

Fl. 1 & 2.

Ob. 1. & 2.

Cl. 1. & 2.

Bsn. 1. & 2.

Hn. 1. - 4.

Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn.

Tba.

Timp.

T.-t.

Crot.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

ff

ffp

fff marcato

1. & 2.: exit offstage

(30" & 28")

To Tri.

To B. D.

div.

div.

39

[illegible]

144

Fl. 1 & 2.

Ob. 1. & 2.

To C. A.

Cor Anglais

Cl. 1. & 2.

Bsn. 1. & 2.

Hn. 1. - 4.

Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn.

Tba.

Timp.

damp

Tri.

To Tub. B.

B. D.

damp

To Tub. B.

Hp.

Grave: meno mosso, colla parte ♩ = ca. 56

Vln. I

Vln. II

Vla.

Vc.

solo

Cb.

altri

solo IV (7th partial)

pp sempre

41

150

Fl. 1 & 2.

Ob./  
C. A.

Cl. 1. & 2.

Bsn. 1. & 2.

Hn.  
1. - 4.

Tpt.  
1 & 2

Tbn.  
1 & 2

B. Tbn.

Tba.

Tri.

B. D.

Cb.

Tubular Bells [Tub. B mallets]

Tubular Bells  
[Tub. B mallets]







# Surely He Hath Borne Our Grievs

For SSAATTBB chorus (and organ *in extremis*)

Benjamin Graves

*Surely He Hath Borne Our Grievs* received first prize in the Queens' College Cambridge composition competition, as judged by Ralph Allwood and John Rutter and won the Homerton College, Cambridge Composing Composition. The first performance was given in choral evensong in the chapel of Queens' College Cambridge by its choir, on Sunday 21<sup>st</sup> May 2017.

## **Text**

Surely he hath borne our griefs, and carried our sorrows: yet we did esteem him stricken, smitten of God and afflicted (Isaiah 53:4).

## **Programme Note**

The piece, written for Lent service, is a setting of Isaiah 53:4 in the King James Version, a typical passage read as part of the Seven Stations of the Cross, when Jesus falls for the first time.

I was drawn to this translation particularly, because as a piece of prose it is notable above other translations for the flow of its vowel sounds, its sibilance and the percussive quality of the final clause. My piece, therefore is as much an exploration of the passage's sounds as its meaning.

This exploration elongates chosen vowel sounds; accents certain syllables and even requires the chorus whisper and mutter the final line to give a crackling, white noise-esque effect. The narrative is rendered through the sighing quality of the opening phrase and its development. The opening interval rises a third but descends through a sighing glissando and a falling sixth - perhaps Christ walking onward but falling under the burden of our sins. This opening phrase provides the piece's harmony: formed linearly through strings of these intervals and their inversions (with occasional fifths thrown in for colour) and sounded in canon. I made sure to keep half an eye (ear) on how this voice-leading produced more functional harmony and its interaction with dissonance.

## **Performance Notes**

This piece should preferably be performed a cappella; however, an organ part is provided for ease of learning.

Glissandi should be precisely measured to the length of the notes to which they are attached. Make sure to only crescendo through glissandi when marked.

At the "*ad libitum*" moments each member of the section should whisper, or speak, the given text, individually and freely interpreting the given rhythm and length of breath marks and repeating this continually until the end of the wavy line. Accents are provided to accentuate the natural percussive attack of the consonants. When all members are combined, the desired effect is a continuous prickly, muttering. At moments when the performer is required to move gradually from whispered to spoken, individual members should choose, at will, to add one more spoken word until all are words are spoken. This may need some organising among the section(s).

*For Pete and the Wills Hall Chapel Choir*



For Pete and the Wills Hall Chapel Choir

# Surely He Hath Borne Our Grievs

For SSAATTBB chorus and organ *in extremis*

Benjamin Graves

**Adagio doloroso**

*pp*

S. Sure - - - ly he hath

*pp*

A. Sure - - - ly he hath

**Adagio doloroso**

*pp*

Org.

Ped.

**Adagio doloroso**

*p* *pp*

S. borne. our griefs

*p* *pp*

A. borne. our griefs

*p* *pp*

Org.

Ped.

10 *p*

S. Sure - ly he hath

A. Sure - ly he hath

Org. *p*

Ped.

14 *mf* *pp*

S. borne our griefs, and

A. borne our griefs, and

T. *p* and

B. *p* and ca - rried

Org. *mf* *p*

Ped.

18

S.

*mp* *mf*  
ca - rried our so - rows

A.

*p* *mp* *mf*  
ca - - - - rried so - - rows

T.

*p* *mp* *mf*  
and ca - - - - rried so - - rows so -

*p* *mp* *mf*  
ca - - - - rried so - - rows

B.

*mp* *p* *mp* *mf*  
ca - rried ca - - - rried ca - so - rows

*mp* *p* *mp* *mf*  
ca - - - rried ca - rried ca - - - rried so - rows

Org.

*p* *mf*

Ped.

The musical score is for a vocal and organ piece. It consists of five vocal staves (Soprano, Alto, Tenor, Bass) and an organ part. The Soprano and Alto parts have lyrics: 'ca - rried our so - rows'. The Tenor part has lyrics: 'and ca - - - - rried so - - rows so -'. The Bass part has lyrics: 'ca - rried ca - - - rried ca - so - rows'. The organ part has a triplet of eighth notes in the first measure. Dynamics include piano (p), mezzo-piano (mp), and mezzo-forte (mf). The score is in G major and 4/4 time.

23

*f* lunga solo

S.

our SO - ITROWS SO - ITROWS SO - ITROWS: we

A.

SO - ITROWS SO - ITROWS SO - ITROWS: ITROWS SO - ITROWS SO - ITROWS: ITROWS SO - ITROWS: ITROWS SO - ITROWS: ITROWS

T.

ITROWS SO - ITROWS SO - ITROWS SO - ITROWS: ITROWS SO - ITROWS: ITROWS SO - ITROWS: ITROWS

B.

SO - ITROWS SO - ITROWS SO - ITROWS our SO - ITROWS: SO - ITROWS SO - ITROWS: ITROWS

Org.

Ped.



## Poco più mosso

27 *pp* *p* *mp*

S. *pp*

A. *pp* solo *pp* *mp*

T. *pp* *pp* whispered, ad lib.

B. *pp* *pp* *pp* whispered, ad lib.

Org. *pp*

Ped.

did e - steem we e - steem

we did e - steem

stri - cken, a - fflic - ted, smi - tten.

smi - tten, stri - cken, a - fflic - ted.

30 *tutti pp*

S. *pp* *p* *mp*  
we did e - steem we e - steem

A. *tutti pp* *p*  
we yet we did e - steem we

T. *mf*  
yet

Org. *p* *mp*

Ped.

34 *mf* *f*

S. *mf* *f*  
we did e - steem we e - steem

A. *mf* *f*  
we we did e - steem we

T. *f*  
we did e - steem we e - steem

B. *pp* *pp* *f*  
*whispered* *whispered*  
stri - cken a - fflic - ted smi - tten  
smi - tten stri - cken a - fflic - ted  
we

Org. *f*

Ped.

38 *ff* *mf* *f*

S. we did e - steem him we did e - steem him e - steem

A. *ff* *mf* *f*  
we did e - steem him did e - steem him e - steem

T. *ff* *mf*  
we did e - steem him we did e - steem him

B. *ff* *pp* *whispered, ad lib.* *gradually begin to speak*  
we did e - steem him stri - cken, a - fflic - ted, smi - tten.

*pp* *whispered, ad lib.* *gradually begin to speak*  
we did e - steem him smi - tten, stri - cken, a - fflic - ted.

Org. *ff* *mf*

Ped.



42 *ff*

S. him we did e - steem him

A. *ff*  
him we did e - steem him

T. *f* *ff*  
e - steem him we did e - steem him

B. *p* *spoken* *ff*  
e - steem him

*p* *spoken* *ff*  
e - steem him

Org. *ff*

Ped.

45 *fff*

S. we did e - steem him stri - cken, smi - tten of God

A. we did e - steem him stri - cken, smi - tten of God

T. we did e - steem him stri - cken, smi - tten of God

B. we did e - steem him stri - cken, smi - tten of God

(ossia: upper note)

Org. *fff*

Ped.

**A tempo**

49

*ppp*

S.

*ppp*

A.

*pp*

Sure - - - - - ly. he hath

*pp*

Sure - - - - - ly. he hath

T.

*ppp*

*ppp*

B.

*ppp*

**A tempo**

Org.

*pp*

Ped.



53

*p*

*pp*

A.

borne. our griefs.

*p*

*pp*

borne. our griefs.

Org.

*p*

*pp*

Ped.

56

*p*

S. Sure - ly he hath

A. Sure - ly he hath

T. hath

B. hath

Org. *p*

Ped.

60

*mf* *p* *pp*

S. borne our griefs,

A. borne our griefs,

T. borne our griefs,

B. borne our griefs, and

Org. *mf* *pp*

Ped.

64 *mf*

S. ca - rried ca - rried our

A. ca rried ca - rried

T. and ca - rried ca - rried our

B. ca rried ca - rried ca - rried our

Org. *mf* *f*

Ped.

68 *ff dim. poco a poco*

S. so - - - itrows so - itrows so - - - itrow. so - itrows so - - itrows so - -

A. so - - - itrows so - itrows so - - itrows so - - itrows so - - itrows so - itrows

T. so - - - itrows so - itrows so - - itrows so - - itrows so - - itrows so - -

B. so - itrows so - - itrows so - - itrows so - - itrows so - - itrows so - itrows

Org. *ff*

Ped.





76

*mp* *pp ad lib.* *gradually begin to whisper*

S. did e - steem him stri - cken, smi - tten, a - fflic - ted.

*mp* *pp* *ad lib.* *gradually begin to whisper*

A. did e - steem him stri - cken, smi - tten, a - fflic - ted.

*mp* *pp* *pp* *ad lib.*

A. did e - steem him stri - cken, smi - tten, a - fflic - ted.

*mp* *pp* *ad lib.*

A. did e - steem him stri - cken, smi - tten, a - fflic - ted.

*whispered, ad lib.* *ppp*

T. rows: stri - cken a - fflic - ted smi - tten

*whispered, ad lib.* *ppp*

T. rows: stri - cken a - fflic - ted smi - tten

*whispered, ad lib.*

B. stri - cken a - fflic - ted smi - tten

B. a - fflic - ted , smi - tten

Org.

Ped.



79

*whispered*

S. *whispered*

*gradually begin to whisper* *whispered*

A. *gradually begin to whisper* *whispered*

T.

B.



# Isabel

A chamber opera from Keats and Boccaccio

Benjamin Graves

**“So sweet Isabel  
By gradual decay from beauty fell,”**

**Libretto**

The chamber opera takes place in the time between Isabel burying the head of her dead lover, Lawrence, and her brothers stealing it.

**Dramatis Personae**

Each character is a memory haunting Isabel from inside her head.

Isabel (soprano) – the sister of merchants. She was once beautiful, but this beauty has been diminished by grief and malnutrition.

Narrator/Lawrence/Brother 2 (tenor) – Narrator: describes past events. Lawrence: the ghost of Isabel’s lover, murdered by Isabel’s Three Brothers. As Isabel was beautiful Lawrence was handsome, but his looks have been ravaged by death. Brother 2: the middle of Isabel’s brothers.

Nurse/Brother 1 (mezzo-soprano) – Nurse: who, as commanded by Isabel’s Three Brothers, must accompany Isabel if she plans to leave the city. Brother 1 (trouser role): the youngest of Isabel’s brothers.

Brother 3 (baritone) – the oldest of Isabel’s brothers.

Isabel’s brothers are merchants, bestowed a great inheritance.

**Prologue**

*[Enter NARRATOR]*

**Narrator**

Isabel, her world fell in around her:  
Lawrence killed and buried by her brothers.  
Came his ghost to bring them back together,  
Those soil, earth, sod separated lovers.  
His corpse discovered would she disinter  
And rotten face and hair she quickly smothers.  
What once was warped by death, decay and rot  
Was much improved by basil plant and pot.

*[Exit]*

Curtain

*[ISABEL is in her room sat on her bed. It is dark. Curtains hang dusty and forgotten, furniture is worn by time and neglect. Only the bed is used and the sideboard, upon which had sat a large clay pot containing a lush healthy basil plant. ISABEL is caressing this pot; she addresses it throughout.*

Part I: Isabel and Lawrence.

*[Enter LAWRENCE]*

**Lawrence**

Isabel  
My Sweet.

*[LAWRENCE's words are stilted, he struggles to get them out]*

I am a  
Shadow  
Now.

**Isabel** *[as if remembering the vision of LAWRENCE that visited her, she sings over him, lost in her grief]*

Bog-berry red blotches pockmarked his face.

**Lawrence**

I dwell on the  
Outskirts of  
Her life

**Isabel**

Nodules, as of stone, swelled beneath his skin.

**Lawrence**

And

**Isabel**

Scabs, as of peeling bark, flaked and prickled.

**Lawrence**

On the fringes of  
Her memory.

**Isabel**

His voice was distant, like far off bleating.

He mouldered, like rotting moorland heather.

**Lawrence**

The little sounds of life chime around me,  
But are strange to me.

**Isabel** *[(to the pot)]*

What I've made of you is far lovelier.

**Lawrence**

Adieu

**Isabel**

The vision showed what had been done to him.  
I resolved to unearth my brothers' work  
And with an escort rushed to the forest  
To discover my lover's soil-y bed.

Part II: Isabel and her nurse

*[Enter NURSE]*

**Isabel**

The wild cranberries,  
Cold stone, gnarled bark,  
Ling, lowing livestock.

**A Nurse**

What fire drives you, child?  
You're rambling, bumbling.  
Speak clearly, slowly.

**Isabel**

I'll move earth  
To see how his  
Early death has  
Marred his fine face,  
And turn it back.

**Nurse**

My dear, calmly  
Don't dig like that  
But dig like this:  
Gently, slowly.  
Let me help you.

To my core I pitied the girl.  
The sight of her dismal labouring.  
I would lend her my hand for her quarry.  
The hand of my experience.

**Isabel**

*[together]*

At last, the kernel of the grave.

Look, death corrupts him,  
And earth decays him.  
I have to fashion him,  
To style his beauty as  
I used to see.

We could not manage  
Trunk or heavy limbs.

**Nurse**

*[together]*

At last, the kernel of the grave.

No corruption,  
Or decay.  
She had to preserve him,  
To keep his beauty as,  
Was plain to see.

We could not manage  
Trunk of heavy limbs

So, I deadheaded,  
Took a cutting home.  
For potting.

So, she deadheaded,  
Took a cutting home.  
For potting

Part III: Isabel alone

**Isabel** *[to the pot]*

Your skin  
Felt so soft,  
Warm and glowing.

Consumed by microbes,  
Sickly creatures  
Now it's dank and cold.

I replaced your hide,  
Flayed by days of slow decay,  
With sun-baked terracotta. The  
Gault now contains your eyes, mind and brain.

Your hair.  
Felt so full,  
Dark and luscious.

Earth, peat, mire and mould  
Distorted it  
Limp, thin and lifeless.

I bedded your wig  
Of worms, grubs, roots, moulded leaves  
In fresh soil, humus and compost.  
What sprouted, was a lush and shapely herb.

Isn't this visage I've created a far better one?

Part IV: Isabel and her Three Brothers

*[Enter BROTHERS]*

**Brother One** *[Chattering]*

The lovers slipped.

**Brother Two** *[Chattering]*

Got careless

**Brother Three** *[Chattering]*

I saw them.

**Brothers** *[Chattering]*

We must banish this shame from our sight.  
Disgusted, distressed  
By what we'd discovered.  
You were destined for some richer life.

**Brother Three**

We heckled.

**Brother Two**

We joked.

**Brother One**

We laughed.

**Brothers**

With your beloved, witless Lawrence.  
Unwary of our scheme,  
Unworthy of our sister.  
We would be rid of him.

**Brother One**

Did he want a drink?

**Brother Two**

Did he want a pint?

**Brother Three**

Did he fancy a flagon?

**Brothers**

Of course, he did.  
The drink would be poison.  
We set off for the city  
But ended in the forest.

**Isabel** *[As if attempting to shut them out]*

A wreath of cranberries, needles and cones.  
A headstone carved out of the darkest flint.

**Brothers**

We told you he'd been called away  
And wasn't coming back.

**Isabel**

Firs stood like stelae, conifer totems.  
Distant livestock warbled a threnody.  
I shed one tear upon his heather-bloom.

**Brothers**

But you whined for him,  
Pined for him.



What's the meaning of this sister?  
What's Lawrence to do with you?  
One more wail  
And you'll get what you deserve.

*[raucous laughter, exit]*

*[in anger ISABEL smashes her pot, LAWRENCE'S head rolling free.]*

Part V: Isabel alone once more

**Isabel** *[Reconstructing the pot whilst singing.]*

See what you've made me do.  
Tell me, why did I break you?  
Why did I throw you away?  
Only for you to smash.

*[Another piece added]*

You must realise it's good for us  
for you to realise why I have done what I've done  
And for what.

*[Another piece added]*

All other men were hateful to me. But you were beautiful.  
Why are you no longer beautiful?  
Nothing in the world was as black as your hair.  
Why is your hair now greased?  
Nothing in the whole world so tanned as your skin.  
Why has your skin now greyed?

*[Another piece added]*

I made a new skin for you but it was still fragile.  
Why is your skin smashed?  
I made new hair for you but it still snapped.  
Why is your hair scattered?

*[Another piece added]*

And now I'm gazing upon the hideous form you were  
before you found me.

*[Another piece added]*

I'll remake you again and again.  
I don't care how many pieces.

*[The final piece is added. She replaces the head just as The Brothers sneak in and steal the fixed pot from her.]*

**End.**

Duration: ca. 25 minutes

### Orchestra

2 flutes (both doubling picc.)  
2 oboes  
2 clarinets in B flat (1 doubling E flat and bass, 2 doubling bass)  
2 bassoons

2 horns in F  
2 trumpets (doubling trumpet in D)  
2 trombones

Percussion\*

Harp

Piano (doubling 'honky-tonk' harpsichord allowed to detune due to neglect)

Solo string quartet:

(placed away from the main string group, possibly in a box beside the stage or behind the audience, dependent on the theatre)

Violin I

Violin II

Viola

Violoncello (string IV detuned down an octave)

4 Violin Is

4 Violin IIs

3 Violas

3 Violoncellos


2 Contrabasses (with C extension)

\*2 Timpani (30" and 28"), glockenspiel, crotales (chromatic set), vibraphone, suspended cymbal, xylophone, tubular bells, whip, ratchet and tam-tam.

### Performance Notes

The score is in C

#### General

 - *dim. al niente*

 - *cresc. dal niente*

‡ - one quarter-tone sharp

♭ - one quarter-tone flat

↯ - a small, downward arrow denotes a slight flattening of the note (in this case a flat accidental, it also applies to naturals and sharps). A small upward arrow denotes a slight sharpening of the note.

Glissandi should last the full length of the rhythm of the note to which they are attached.

During recitative passages the conductor should follow the singer(s). Repeated passages in various parts are denoted within a box flanked by repeat markings. Where notes are to be held this is represented by a stem-less note-head followed by a thick black line. The player should

interpret the length of the black line in relation to its beginning and end within the bar-lines (dotted or otherwise). A break in playing is denoted by a comma above the stave.

In Part V it is of utmost importance that the sound of the ensemble remains homogeneous. This means as legato a movement as possible between the various techniques employed. For example, it should not be possible to hear the contrabass trying to find his/her harmonic; or the flute and clarinet players should ensure their multiphonics appear gradually and gently from the chords in the harp, piano and percussion and a smooth sound should be maintained, with no sudden bumps in dynamic.

### Strings

s. vib. – senza vibrato.

m.s.p. – molto sul ponticello

s.p. – sul ponticello

m.s.t. – molto sul tasto

s.t. - sul tasto

ord. – ordinario

nat. - naturale

A dotted arrow denotes a gradual movement between one of these playing states and the next.

Diamond note-heads represent a light touching of the string, as if playing a harmonic, whether playing in a position on the fingerboard where a natural harmonic exists or not.



A chamber opera from Keats and Boccaccio  
Benjamin Graves

Recit.: meno mosso, colla voce ♩ = 60 ca.

6

Fl. 1 & 2

as fast as possible

*(pp)* sotto voce sempre

pp sotto voce sempre

as fast as possible

as fast as possible

as fast as possible

*(pp)* sotto voce sempre

[Enter Narrator]

Narrator *p* (quasi improv.)

I - sa - bel, her

solo Vln. I

solo Vln. II

sola Vla.

♩ = ca. 144

III II

*p*

solo Vc.

==

Più mosso

10

Fl. 1 & 2

*p*

3

Ob. 1 & 2

1 only

*p*

3

Cl. 1 & 2

*p*

3

Bsn. 1 & 2

Hn. 1 & 2

*p*

3

Tpt. 1 & 2

con sord. (straight)

*p*

3

Tbn. 1 & 2

con sord. (straight)

*p*

Pno.

*mf*

3

Nar.

world\_\_\_\_ fell in a - round her:

**Più mosso**

*f* con misura

3

Law - rence killed

*p* (improv.)

and bu - ried by her

solo Vln. I

*l'istesso tempo*

I

solo Vln. II

*l'istesso tempo*

III IV

sola Vla.

♩ = ca. 144

IV III

solo Vc.

IV

*fp*

*fp*

This musical score is for the piece "The Last Days of Pompeii" by Peter Dinklage. It is a full orchestral score with a narrator. The instruments and parts included are:

- Fl. 1 & 2**: Flutes 1 and 2.
- Ob. 1 & 2**: Oboes 1 and 2.
- Cl. 1 & 2**: Clarinets 1 and 2.
- Bsn. 1 & 2**: Bassoons 1 and 2.
- Hn. 1 & 2**: Horns 1 and 2.
- Tpt. 1 & 2**: Trumpets 1 and 2.
- Tbn. 1 & 2**: Trombones 1 and 2.
- Pno.**: Piano.
- Nar.**: Narrator.
- solo Vln. I**: Solo Violin I.
- solo Vln. II**: Solo Violin II.
- sola Vla.**: Solo Viola.
- Vln. I**: Violin I.
- Vln. II**: Violin II.
- Vla.**: Viola.
- Vc.**: Violoncello.
- Cb.**: Contrabass.

The score is written in 3/4 time and features a variety of musical notations, including dynamics (e.g., *mp*, *mf*, *fp*), articulation (e.g., *leggiere*, *una corda*), and performance instructions (e.g., *bro - thers.*, *To Hpsd.*). The score is divided into three measures, with the first measure containing a tempo marking of  $\text{♩} = \text{ca. } 48$  and the second measure containing a tempo marking of  $\text{♩} = \text{ca. } 66$ .

16

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Tpt. 1 & 2

Tbn. 1 & 2

Hpsd.

Nar.

solo Vln. I

solo Vln. II

sola Vla.

solo Vc.

Vla.

Vc.

Ch.

(as fast as poss.)

*mp*

(as fast as poss.)

*mp*

(as fast as poss.)

*f*

Harpichord as fast as poss., any order

*mf*

*(mf)*

Came his ghost to bring them back to - ge - ther,

*mf*

*ca. 144*

IV III

*mf*

*ca. 144*

IV III

*mf*

*ca. 132*

III

II

*mf*

IV III II



19

Fl. 1 & 2

Cl. 1 & 2

Hpsd.

Nar.

solo Vln. I

solo Vln. II

solo Vla.

To Pno.

*con misura*

*improv.*

*cresc.*

those soil, earth, sod se - - - pa - ra - ted lo - vers. His

I II III

III II

I - multiphonic



**accel.**

22

Pno. *p cresc. (con misura)*

Nar.

corpse dis - co - vered would she dis - in - ter And rot - ten face and hair she quick - ly smo - thers. What once was warped by death, de - cay and rot

**accel.**

non accel.

IV III II I

solo Vln. I

non accel.

IV III II I

solo Vln. II

non accel.

Solo Vla.

non accel.

solo Vc.

tutti

Vln. I *p (con misura)*

*mp meno f*

*mf meno f*

*f meno f*

tutti

Vln. II *p (con misura)*

*mp meno f*

*mf meno f*

*mf meno f*

*f meno f*

tutti

Vla. *p cresc. (con misura)*

*mf*

<

tutti

Vc. *p cresc. (con misura)*

div.

Cb. *p cresc. (con misura)*

[illegible]

Curtain

[ISABEL is in her room sat on her bed. It is dark. Curtains hang dusty and forgotten, furniture is worn by time and neglect. Only the bed is used, and the sideboard, upon which had sat a large clay pot containing a lush healthy basil plant. ISABEL is caressing this pot; she addresses it throughout.]

Part I: Isabel and Lawrence.

Meno mosso; scuro, misterioso e con minaccia ♩ = ca. 56

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

Hp.

Pno.

Nar.

solo Vln. I

solo Vln. II

Solo Vla.

solo Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Glock.

(l.v.)

To Hpsd. / Pno.

Harpsichord (solo)

Lawrence: offstage

I - sa - bel my sweet

Glockenspiel

[Hard twine mallets]

*f (pp) sempre\**

\*Non-bracketed dynamic indicates power of strike. Bracketed dynamic indicates resulting dynamic

m.s.t. III II s.p. s.t. m.s.p.

m.s.t. m.s.p.

s.p. III IV m.s.t. m.s.p.

IV s.p. s.t. s.p. s.t.

con sord. nat.

con sord. nat.

con sord. nat.

pp espress.

pp sempre

s.t., s. vib.

solo con sord.

pp

s.t., s. vib.

solo con sord.

pp

(div.) con sord., s. vib.

pp pesante sempre

**Glock.**

**Hpsd.**

[LAWRENCE'S words are stilled, he struggles to produce them.  
ISABEL remembers the vision of LAWRENCE that visited her. She sings over him, lost in her grief.]

**I.** Isabel  
*pp senza vib.* ————— *p morendo*  
Bog...  
...ber - ry red blot - ches

**L.** Lawrence (onstage)  
*ppp sotto voce e cupo. Senza vib.* ————— *p morendo*  
I am a

**solo Vln. I**

**solo Vln. II**

**Solo Vla.**

**solo Vc.**

**Vln. I**

**Vln. II**

**Vla.**

**Vc.**

This musical score is for the song "The Song of the Shirt" by Charles Dickens. It is a full orchestral score with vocal parts. The score is written for a soprano (Soprano I), a tenor (Tenor I), and a bass (Bass I). The orchestration includes a Glockenspiel (Glock.), Harpsichord (Hpsd.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is in 4/4 time and is marked with a tempo of "Allegretto". The key signature is one flat (B-flat major or D minor). The score is divided into measures, with the first measure starting at measure 43. The lyrics are written below the vocal parts. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, mf, pp, mp). The score is a full orchestral score with vocal parts.

49

Glock.

Musical staff for Glockenspiel (Glock.). It features a treble clef, a key signature of one sharp (F#), and a 5/4 time signature. The staff contains several measures of music, including a triplet of eighth notes and a single sixteenth note.

Hpsd.

Musical staff for Harpsichord (Hpsd.). It features a grand staff with both treble and bass clefs, a key signature of one sharp (F#), and a 5/4 time signature. The music includes a piano introduction (p sub.), triplets, and various dynamic markings like mf and p.

I.

Musical staff for Violin I (I.). It features a treble clef, a key signature of one sharp (F#), and a 5/4 time signature. The staff includes a piano introduction (mf), a sixteenth-note triplet, and dynamic markings such as p, mf, and mp.

...as of stone

swelled

be-neath his

L.

Musical staff for Violin II (L.). It features a treble clef, a key signature of one sharp (F#), and a 5/4 time signature. The staff includes a piano introduction (mf), a sixteenth-note triplet, and dynamic markings such as pp, mf, and mp.

dwell

on

solo Vln. I

Musical staff for Solo Violin I (solo Vln. I.). It features a treble clef, a key signature of one sharp (F#), and a 5/4 time signature. The staff includes a piano introduction (p), a sixteenth-note triplet, and dynamic markings such as mf and p.

solo Vln. II

Musical staff for Solo Violin II (solo Vln. II.). It features a treble clef, a key signature of one sharp (F#), and a 5/4 time signature. The staff includes a piano introduction (mf), a sixteenth-note triplet, and dynamic markings such as p, mp, and mf.

senza sord.

Solo Vla.

Musical staff for Solo Viola (Solo Vla.). It features a bass clef, a key signature of one sharp (F#), and a 5/4 time signature. The staff includes a piano introduction (mf), a sixteenth-note triplet, and dynamic markings such as mp and p.

senza sord.

solo Vc.

Musical staff for Solo Violoncello (solo Vc.). It features a bass clef, a key signature of one sharp (F#), and a 5/4 time signature. The staff includes a piano introduction (mf), a sixteenth-note triplet, and dynamic markings such as p and mf.

IV  
III

Vln. I

Musical staff for Violin I (Vln. I.). It features a treble clef, a key signature of one sharp (F#), and a 5/4 time signature. The staff includes a piano introduction (p), a sixteenth-note triplet, and dynamic markings such as p.

Vln. II

Musical staff for Violin II (Vln. II.). It features a treble clef, a key signature of one sharp (F#), and a 5/4 time signature. The staff includes a piano introduction (p), a sixteenth-note triplet, and dynamic markings such as p.

nat. I  
II

nat. IV

Vla.

Musical staff for Viola (Vla.). It features a bass clef, a key signature of one sharp (F#), and a 5/4 time signature. The staff includes a piano introduction (p), a sixteenth-note triplet, and dynamic markings such as p.

Vc.

Musical staff for Violoncello (Vc.). It features a bass clef, a key signature of one sharp (F#), and a 5/4 time signature. The staff includes a piano introduction (p), a sixteenth-note triplet, and dynamic markings such as p.

II  
II



58

Glock.

Pno.

I.  
Scabs... as of pee-ling bark... flaked and flaked and pri...

L.  
and and and

solo Vln. I  
*f* *mp* *f* *mp* *mf* *mp* *sfz* *mp*

solo Vln. II  
*f* *mp* *f* *mp* *mf* *mp* *sfz* *mp*

Solo Vla.  
senza sord.  
pizz. *sfz* arco *mp* *f* *mf* *mp* *sfz* *mp*

solo Vc.  
senza sord.  
pizz. *sfz* *f* *f* *mp* *sfz*

Vln. I  
*mp* *sfz* *mp* *sfz* *mp*

Vln. II  
*mp* *sfz* *mp* *sfz* *mp*

Vla.  
*mp* *sfz*

Vc.  
*mp* *sfz*

Cb.





69

Glock.

Pno.

I.

L.

solo Vln. I

solo Vln. II

Solo Vla.

solo Vc.

Vln. I

Vln. II

Vc.



78

Pno.

*una corda*

*senza ped.*

To Hpsd.

I.

*mf*

moor - - land hea - - - - - ther.\_\_\_\_\_

ro(tting)\_\_\_\_\_

rot-ting hea - ther\_\_\_\_\_

rot - ting moor - land hea - - ther.\_\_\_\_\_

*p*

L.

chime a - round\_\_\_\_\_

a - round\_\_\_\_\_

a - round\_\_\_\_\_

me\_ me\_

a - round\_ me\_\_\_\_\_

a - round me but are

*p*

solo Vln. I

*ff*

solo Vln. II

*senza sord.*

m.s.p.

*p*

Solo Vla.

s.p.

*p*

solo Vc.

(III)

*p*

Vln. I

*ff*

Vln. II

1 & 2

*ff* dim. al niente

*ff* dim. al niente

*f*

Vla.

*ff* dim. al niente

Vc.

*ff* dim. al niente

Cb.

*p*

82 Harpsichord

Hpsd. *p*

I. *p liberamente*  
What I've made of you is far love - li - er

L. strange to me

solo Vln. I *senza sord.* *nat.* *mf espress.*

solo Vln. II *nat.* *mf*

Solo Vla. *mf*

solo Vc. *mf*

Vln. I *p*

Vln. II *p*

Vc. *p ancora pesante*



88

Fl. 1 & 2

Cl. 1 & 2

Hpsd. *ff* *p*

L. *A- dieu.* [Exit]

solo Vln. I *ffp*

solo Vln. II *ffp*

Solo Vla. *ff ffp*

solo Vc. *ff ffp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Ancora agitato ♩ = 100

To Pno. Piano

To Hpsd.

I - multiphonic

tutti 1 & 2: senza sord.

tutti 1: senza sord.

tutti senza sord.

**Part II: Isabel and her nurse: agitato** ♩ = 72

Fl. 1 & 2

Harp.

Hpsd.

I.

**Part II: Isabel and her nurse: agitato** ♩ = 72

(tutti strings: non trem.)

solo Vln. I

solo Vln. II

Solo Vla.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

The

**Recit.: senza misura**

108

Hp.

Pno.

I. *[scrabbling]*  
wild\_\_\_\_cran - ber-ries cold stone, gnarled bark, ling low-ing live - - stock.

Nurse *mf*  
What

**Recit.: senza misura**

solo Vln. I

solo Vln. II

Solo Vla.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.



**Recit.: senza mis.**

112

Fl. 1 & 2 1 & 2: Piccolo *b* *mf*

Crot. Crotales *f*

Hp. (non trem.) *ff*

Pno. *ff*

I. *ff*  
I'll move earth\_\_\_\_\_

N. *ff*  
fire drives you child? You're ram-bling, bum-bling. Speak clear - - ly, slow-ly.

**Recit.: senza mis.**

solo Vln. I *ff* *mf* *ff*

solo Vln. II *ff* *mf* *ff*

Solo Vla. *p* *nat.* *ff* *mf* *ff*

Solo Vc. *p* *nat.* *ff* *mf* *ff*

Vln. I *ff* *mf* *ff*

Vln. II *ff* *mf* *ff*

Vla. *ff* *mf* *ff*

Vc. *ff* *mf* *ff*

Cb. *ff* *tutti* *ff*

119

Picc. 1 & 2

Crot.

Hp.

Pno.

I.

N.

solo Vln. I

solo Vln. II

Solo Vla.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Vib.

back.

My dear, calm - ly



Recit.: senza mis., colla voce

123

Cl. 1 & 2

Crot.

Hp.

Pno.

I.

N.

do- n't dig like that but dig like this: gent - - ly slow - - - ly. Let me help you.

meno mosso

Meno mosso

solo Vln. I

solo Vln. II

Solo Vla.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.



127

Cl. 1 & 2

Vib.

Hp.

Pno.

N.

To my core I pi - tied, the girl: the sight of her dis- mal la- bour - ing

meno mosso

Meno mosso

solo Vln. I

solo Vln. II

Solo Vla.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

131

Cl. 1 & 2

Hp.

Pno.

N.

I would lend her my hand for her quar-ry. The hand of my ex - per - i - ence

solo Vln. I

solo Vln. II

Solo Vla.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

Ch.



A tempo

135

Picc. 1 & 2

Cl. 1 & 2

Hp.

Pno.

I.

N.

[They dig together]

Look, death.

No cor - rup - tion or de -

A tempo

solo Vln. I

solo Vln. II

Solo Vla.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

Ch.

137

Picc. 1 & 2

Cl. 1 & 2

Hp.

Pno.

I.

N.

solo Vln. I

solo Vln. II

Solo Vla.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

cor - rupts him, earth de - cays him. I

cay.

==

139

Picc. 1 & 2

Cl. 1 & 2

Pno.

I.

N.

solo Vln. I

solo Vln. II

Solo Vla.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

have to fa - shion him, She had to pre - serve him,

*p*

*p*

141

Cl. 1 & 2

*p dolce*

Hp.

*p*

Pno.

*p*

I.

*p*

To style his beau - - - - - ty as I used to see.

N.

To keep his beau - - ty, beau - - ty as was plain to see.

solo Vln. I

*p*

solo Vln. II

Solo Vla.

*p*

Solo Vc.

Vln. I

*p*

*pp*

Vln. II

*p*

*pp*

Vla.

*pp*

Vc.

*p*

*pp*



145

Cl. 1 & 2

*pp*

Pno.

*pp*

I.

We could not ma-nage trunk or hea-vy limbs.

N.

We could not ma-nage trunk or hea-vy limbs.

solo Vln. I

solo Vln. II

Solo Vla.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.





Creeping. Adagio doloroso, tempo flessibile ♩ = 52

Picc. 1 & 2

159

Glockenspiel

i. bow

ii. hard twine mallets

Vibraphone

Hp.

Pno.

I.

Creeping. Adagio doloroso, tempo flessibile ♩ = 52

Vln. I

tutti div.

con sord., senza vib.

s.t.

Vln. II

tutti div.

con sord., senza vib.

s.t.

Vla.

1 & 2 div.

con sord. senza vib.

s.t.

Vc.

div.

con sord.





Ob. 1 &amp; 2

Cl. 1 & 2

Glock./

Hp.

I.

Vln. I

[illegible]

176

Picc. 1 & 2 *pp dolce*

Cl. 1 & 2 *pp dolce e lontano, ancora sotto voce*

Glock./Vib.

Hp. *pp* C<sub>6</sub> / E<sub>6</sub>G<sub>6</sub>

Hpsd. *pp* *più p*

I. *pp*  
flayed by days of slow de - cay,

Vln. I *p* *pp* *più p*  
nat. *p* *pp* *più p*  
*pp* *più f* *pp* *più p*  
*pp* *più f* *pp* *più p*

Vln. II nat. -----> s.t. nat. -----> s.p. nat. -----> s.p.  
*p* *pp* *più p*  
nat. -----> s.p. nat. -----> s.p. nat. -----> s.p.  
*p* *pp* *più p*  
---> nat. s.t. -----> nat.  
*pp* *più p*

Vla. *pp* *più p*

Vc. *pp* *più f* *pp*

Cb.





[illegible]









[illegible]



206

Fl. 1 & 2

Ob. 1 & 2

B. Cl.

Crot.

I.  
- - - - - ted was a lush and shape - ly herb.

Vln. I

Vln. II  
espress.

Vla.

Vc.

Cb.

210

Fl. 1 & 2

Ob. 1 & 2

B. Cl.

Crot./  
T.-t.

Hp.

Hpsd.

I.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

fl.

ossia rests: (7) (7)

To Vib.

Tam-tam

pizz.

arco

Detailed description of the musical score: The score is for a full orchestra. Measures 210-212 are shown. The key signature is one sharp (F#). The tempo is marked 'rit.' (ritardando). The score includes parts for Flutes 1 & 2, Oboes 1 & 2, Bass Clarinet, Crotchet/Tam-tam, Horns, Harpsichord, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various musical notations including triplets, slurs, and dynamic markings like 'pizz.' and 'arco'. The Crotchet/Tam-tam part has a 'To Vib.' marking. The Viola part has a triplet marking. The Violoncello part has a triplet marking. The Contrabass part has a triplet marking. The Violin I and II parts have triplet markings. The Harpsichord part has a triplet marking. The Horns part has a triplet marking. The Bass Clarinet part has a triplet marking. The Oboes part has a triplet marking. The Flutes part has a triplet marking. The score is written in 4/4 time.

I.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**pp** liberamente, poco recit.

[illegible]



Part IV: Isabel and Her Three Brothers  
Andante marziale ♩. = 88 ca.

223

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2  
Clarinet in B♭  
1 only

Bsn. 1 & 2

Hn. 1 & 2

Tpt. 1 & 2

Tbn. 1 & 2

Vib.  
To Xyl.

Piano

Xylophone  
Hard plastic mallets

Part IV: Isabel and Her Three Brothers  
Andante marziale ♩. = 88 ca.

Vln. I

Vln. II

Vla.

Vc.

tutti

div.







Meno mosso

A tempo

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Tpt. 1 & 2

Tbn. 1 & 2

Pno.

N.  
The lov-ers slipped. lo-vers slipped lo-vers slipped lo-vers slipped lo-vers slipped care - less I saw

L.  
Got care-less. Got care less care - less care-less care - less lo-vers slipped care - less I saw

Brother Three  
I saw them. saw them saw them saw them I saw them the lo-vers slipped got care -

Meno mosso

A tempo

Vln. I  
col leg. batt. nat.

Vln. II  
col leg. batt.

Vla.  
col leg. batt.

Vc.

Cb.

49

238

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Tpt. 1 & 2

Tbn. 1 & 2

Tub. B.

Pno.

Bro. 1

Bro. 2

Bro. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Meno mosso

accel.

them

...must

ba - nish this shame

them

We...

...ba - nish this shame

-les

...ba - - - - nish this shame

nat.

div.

div. pizz.

col leg. batt.

unis: (pizz.)



A tempo

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Tpt. 1 & 2

Tbn. 1 & 2

Whip

Hp.

Pno.

Bro. 1

Bro. 2

Bro. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

245

senza sord.

senza sord.

To Xyl.

(Sons étouffés)

B $\natural$  / G $\sharp$

D $\sharp$ C $\flat$ B $\sharp$  / E $\flat$ G $\flat$ A $\flat$

Xylophone

Hard plastic mallets

des - tined for some ri - cher life.

...des - tined for some ri - cher life.

...ri - cher life.

We heck-led

We joked.

We laughed.

col leg. batt.

col leg. batt.

col leg. batt.

pizz.

pizz.

pizz.

arco

arco

arco

div.

div.

div.

unis.



Vln. I

Vln. II

Vla.

 $V_c$ 

Ch







**Ancora meno mosso**

259 *p saintly*

Bro. 1 We would be rid of him

Bro. 2 We would be rid of him

Bro. 3 We would be rid of him

**A tempo**

261

Fl. 1 & 2

Ob. 1 & 2 *solo p*

Cl. 1 & 2 *solo p*

Hn. 1 & 2 *solo p sf*

Tpt. 1 & 2

Tbn. 1 & 2 *con sord. p sf*

Crot. *Ratchet f*

Hp. *C♯/♯ half pedal rattle f*

Pno. *p una corda f*

Bro. 1 *ff*

Bro. 2 *ff*

Bro. 3 *ff*

**A tempo**

Vln. I *con sord.*

Vln. II *solo: con sord., senza vib. p sf*

Vla. *solo: con sord., senza vib. p sf*

Vc. *solo: con sord., senza vib. p sf*

Cb. *(non div.) s.p. f*

tutti: con sord., div.

tutti: con sord.

tutti: con sord.

[illegible]



## Ancora più mosso

275

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hp.

Bro. 1

Bro. 2

Bro. 3

Ancora più mosso

Vln. I

Vln. II

Vla.

Vc.

Cb.

en - ded...  
en - ded...  
in...  
en - ded...  
...the fo - rest. ...fo - rest.  
En - - -  
en - ded...  
en - ded...  
in...  
...fo - rest  
en - ded  
en - ded...  
in...  
en - ded...  
...fo - rest  
en - ded



279

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Tpt. 1 & 2

Tbn. 1 & 2

Vib.

Crotales hard plastic mallets

Tam-tam hard twine mallet

Hp.

I.

Bro. 1

Bro. 2

Bro. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

ded in the fo - - - - - rest.

in the fo - - - - - rest.

in the fo - - - - - rest.

[As if attempting to shut them out.]  
p tristemente, senza vib.

A

A tempo: andante marziale ♩. = 88

pizz. f

mp sub. p sub. f

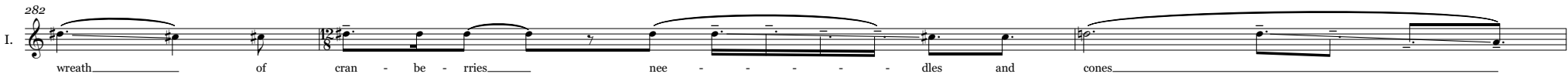
ff p siub. ff

col leg. batt. p siub. ff

Doloroso, subito meno mosso ♩. = ca. 52

282

I.



wreath of cran - be - rries - - - - - dles and cones

285

Cl. 1 & 2



Bsn. 1 & 2



Hn. 1 & 2



Tpt. 1 & 2



Tbn. 1 & 2



Crot.



Pno.



I.



A head - stone carved out of dar - kest flint

A tempo (♩. = 88/♩. = 176)

(in 4)

col leg. batt.

Vln. I



col leg. batt.

Vln. II



col leg. batt.

Vla.



col leg. batt.

Cb.



p

**Meno mosso** ♩. = ca. 52

293

A tempo  $\text{♩} = 92$

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

D Tpt. 1 & 2

Tbn. 1 & 2

Piccolo

Crotales

Xyl.

Harpsichord

Pno.

I.

to - tems\_\_\_ Dis - tant live - stock\_\_\_ war - bled\_\_\_ a thre - - - - - no - dy\_\_\_

Bro. 1

and was n't co-ming back! wa - sn't co - ming

Bro. 2

...and was - n't\_\_\_ co-ming back! wa - sn't co - ming

Bro. 3

and was n't co - ming back! wa - sn't co - ming

Vln. I

(arco)

Vln. II

Vla.

Vc.

Ch.

**Meno mosso** ♩. = ca. 52

***fp*** (non cresc.)

300

Picc. *p*

Ob. 1 & 2 *ff* *p* *ffp* *ff* *p*

E♭ Cl./ B♭ Cl. *ff* *p* *ffp* *ff* *p*

Bsn. 1 & 2 *ff* *p* *ff* *p* *ff*

Hn. 1 & 2 *ff* *ffp* *p* *ff* *ffp* *ff*

D Tpt. 1 & 2 *ff* *p* *ff* *fp* *ffp* *ffp*

Tbn. 1 & 2 *ff* *ffp* *ff* *ffp* *ffp*

Crot./ Xyl. *ff* *p* *ff* *p*

Hp. *ff*

Hpsd. / Pno. *pp* *ff* *pp* *ff*

I. *ff* > shed one tear on your hea - ther bloom.

Bro. 1 *ff* whined... him Pined... ..him.

Bro. 2 *ff* back! ...for him ...for him.

Bro. 3 *ff* back! him ...him.

Vln. I *p* *ff* *p* *ff*

Vln. II *p* *ff* *p* *ff*

Vla. *p* *ff* *p* *ff*

Ve. *ff* *ff*

Cb. *ffp* *ff* *p* *ff*



**Meno mosso** ♩ = 52

306

Picc.

Ob. 1 & 2

E♭ Cl./ B♭ Cl.

Bsn. 1 & 2

Hn. 1 & 2

D Tpt. 1 & 2

Tbn. 1 & 2

Hpsd. / Pno.

I.

1 shed one tear one tear on your

**Meno mosso** ♩ = 52

Vln. I

Vln. II

Vla.

Vc.

Cb.



310

Picc.

Ob. 1 & 2

I.

heather bloom

ther bloom

*mp*

*p*

*mf*

*f*

*mf*

*piu, f*

Vln. I

*mf*

*f*

*mf*

*piu, f*

Vln. II

*mf*

*f*

*mf*

*piu, f*

Vla.

*mf*

*f*

*mf*

*piu, f*

Vc.

*mf*

*f*

*mf*

*piu, f*

Cb.

*mf*

*f*

*mf*

*piu, f*

IV

*mf*

[illegible]

316

Picc. 1 & 2 *ff*

Ob. 1 & 2 *fff*

Cl. 1 & 2 *ff*

Bsn. 1 & 2 *ff*

Hn. 1 & 2 *fff*

D Tpt. 1 & 2 *fff*

Tbn. 1 & 2 *ff*

T.-t. *ff* Tam-tam mallet

Pno. *ff*

I. I shed one tear on your hea - - ther

Bro. 1 *ff* One... ..wail

Bro. 2 *ff* One more wail

Bro. 3 *ff* One more wail

Vln. I (s)-----] *ff*

Vln. II (s)-----] *ff*

Vla. tutti div. (trem.) *ff*

Vc. *ff* (sempre)

Cb. *ff*

(div.)

318

Picc. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

D Tpt. 1 & 2

Tbn. 1 & 2

T.-t. To Crot.

Crotales [Hard plastic mallets]

Pno.

I. bloom.

Bro. 1 and you'll get what you de - -

Bro. 2 ...you'll get what you de - -

Bro. 3 ...get what you de - -

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]

[illegible]



344

Fl. 1 & 2

Cl. 1 & 2

Glock.

Hp.

Pno.

I. [A piece added]

You \_\_\_\_\_ you \_\_\_\_\_ you must re - a - lise it's good for us, for

solo Vln. I

solo Vln. II

Solo Vla.

Solo Vc.

Vln. I

Vln. II

Cb.



[illegible]

Fl. 1 & 2

355

*p*

*mf*

*pp*

Cl. 1 & 2

*mf*

*pp*

Glock.

*mf*

*mp*

Hp.

*mf*

*mp*

Pno.

*mf*

I.

*mf*

*p*

All o - ther men were

solo Vln. I

*mf*

*mp*

solo Vln. II

*mf*

*mp*

Solo Vla.

*mf*

*mp*

Solo Vc.

*mf*

*mp*

Vln. I

*mf*

*pp*

Vln. II

*mf*

*pp*

Vln. III

*mf*

*pp*

Vla.

*mf*

*mp*

Vc.

*mf*

*pp*

*mp*

Cb.

*mf*

*pp*

*mp*



80

Fl. 1 & 2

Crot.

Hp.

Pno.

I.

Lyrics: No-thing in the world was as black as your hair. Why is your hair now greased?

solo Vln. I

solo Vln. II

Solo Vla.

Solo Vc.

1

Vln. 12

3 & 4

Vln. II

altri

Vla.

Vc.



A tempo

375

Fl. 1 & 2

*ppp* (*sotto voce, non cresc.*)

Cl. 1 & 2

Glock.

Glockenspiel [hard twine mallets]

*p*

Hp.

*p*

I.

*Another piece added*

**A tempo**

solo  
IV

Cb.

*ppp*



379

Fl. 1 & 2

*mf*

Cl. 1 & 2

*mf*

I.

*mf* *p* *p* *mf* *p* almost spoken

I

made a new skin for you.

solo Vln. I

*mf*

solo Vln. II

*mf*

Solo Vla.

*mf*

Solo Vc.

*mf*

Cb.

*p*



Più mosso

389

To Picc.

ff

ff

ff

Crotales (same mallets)

ff

ff

p

f

pp

ff

I.

f

fp

f

ff

mf

[Another piece added]

Why

Why

Why

is

your

hair

shat-tered

is

your hair shat-tered?

Più mosso

ff

ff

ff

ff

Vln. 14

ff

ppp

f

3

ff

ppp

f

4

ff

ppp

f

Vla.

ff

p

f

pp

ff

p

f

pp

Vc.

ff

p

f

pp

ff

f

f

pp





400

Cl. 1 & 2

Crot.

Tam-tam

I.

solo Vln. I

solo Vln. II

Solo Vla.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

*fff* *3* *p* *mf*

I'll re - make you a - gain and a - gain.



[The final piece added, she replaces LAWRENCE's head, just before her BROTHERS sneak in and steal the fixed pot from her]

405

Cl. 1 & 2

T.-t.

I.

Cb.

*f* *p* *ppp* *ppp*

don't care how ma - ny pie - ces.

**Molto meno mosso**

Vibraphone [soft twine mallets]

*pp* *ppp*

**Molto meno mosso**

solo III *ppp*



412

Cl. 1 & 2

Cb.

*ppp* *ppp*

lunga

# Four Facades

For Viola and Seven Players

Benjamin Graves

Four Facades was commissioned by Stephen Upshaw and the Riot Ensemble, with funds made generously available by the Hinrichsen Foundation, the RVW Trust and an anonymous donor. Its first performance was given at the Warehouse, Waterloo, London by the commissioners, conducted by Aaron Holloway-Nahum on 31<sup>st</sup> October 2018.



Duration: ca. 20 minutes

### Ensemble

Flute (with B footjoint)  
Clarinet (A and B flat, doubling bass)  
Soprano Saxophone

Piano

Viola sola


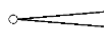
Violin (scordatura: )  
Violoncello (scordatura: )  
Contrabass, with optional C extension.

### Performance Notes

The score is in C

#### General

s. vib. – senza vibrato. Required for the full length of the final movement.


 - *dim. al niente*  
 - *cresc. dal niente*

♯ - one quarter-tone sharp


♭ - one quarter-tone flat

↳ - a small, downward arrow denotes a slight flattening of the note (in this case a flat accidental, it also applies to naturals and sharps). A small upward arrow denotes a slight sharpening of the note.

In the *senza misura* passages (in all movements) players should follow the viola soloist (a copy of the part is included in all parts where necessary), who can take as much time as he or she deems musically fit; unless conducting is required, either as specified or if necessary, for ease of ensemble. Numbers are provided for help with orientation and the conductor can indicate these as required. Some prior coordination between soloist and conductor may be necessary. Any specified rhythms in these passages are approximate and a result of on an interior counting by each player. Any discrepancy in tempo between players only adds to the fluidity of rhythm amongst the ensemble.

A stemless note-head followed by a thick black bar () denotes a holding of that pitch or action for an unspecified length of time, usually based on the soloist's decision on length of his or her phrase, or the judging of the ensemble player on the length of the pitch or action based on the surrounding music. Either way this should be carefully considered. The same is true where

glissandi are concerned, however said glissandi are represented with a thinner black line most often with “*gliss.*” or “*gl.*” above.

Repeated, short passages are indicated by a box and repeat marks surrounding the passage to be repeated (). If this passage includes a small comma then a short rest is to be taken before repeating the passage.

A short comma above a blank staff denotes a break in the music, or rest, the length of which should be judged depending on the length of blank staff and/or where the surrounding passages of music fit with other players.

Accidentals carry on throughout the bar, where the bar-line is dotted or regular.

Movement III potentially poses the biggest challenge to togetherness of ensemble. Each part has a copy of the viola soloist's part throughout and so their music should fit in with this. The ensemble should bear in mind that they represent a fog of uncertainty around the violist's more mellifluous music and so should always be floating in the background.

At many times in movement IV the viola is performing some rather delicate sounds as loudly as possible. Care should be taken, as reflected by the dynamics and orchestration at these moments, to always sit beneath the viola and never drown him or her out.

### Woodwinds

Try and make air sounds as low in pitch as possible, which is achieved with air from the diaphragm rather than the cheek. Some remanence of the fingered pitches should be audible. “Ord.” indicates a return to regular playing style.

All effort should be made to make any multiphonic sounds as smooth as possible, no sudden bumps in dynamics should be heard.

A dotted arrow above the staff denotes a gradual movement from one playing state to another (e.g. air sound to normal).

### Strings

s.t. – regular sul tasto

m.s.t. – molto sul tasto: as close to the fingering hand as possible, whilst still maintaining the vestiges of a tone.

s.p. – regular sul ponticello

m.s.p. – molto sul ponticello: as close to the bridge as possible whilst still maintaining the vestiges of a tone.

A dotted arrow between the above directions denotes a gradual movement across the fingerboard from one to the other.

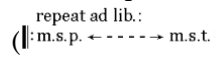
Glissandi should last the full length of the note to which they are attached.

The resulting sounding pitch of the scordatura in the violin and ‘cello is notated on the small staff where necessary. The regular sized staff indicates fingered positions only. If the small staff does not appear beneath then assume the written pitch is required to sound as written.

At times string multiphonics are required. Specific fingerings are given and the direction “multiphonic” appears above the staff and two notes are written on a small staff below. As in various Ligeti pieces the multiphonics are not a pure sounding of these two notes but rather a grainy distortion of the two.

∧ - denotes a bowing directly above the bridge, resulting in a soft air-y sound, with no pitch.

Where repeat marks appear above the staff surrounding a double-headed, dotted arrow

 the player is required to move very gradually between the stated bowing positions (m.s.p. and m.s.t.) at his/her own leisure.

## Viola Sola

In movement IV various harmonics are required in places where no normal harmonics exist (although they are there), some are harder or easier than others to perform, especially at the speed indicated in the movement, and so exist on a wide spectrum of levels of clarity between fundamental and harmonic. The desired effect, therefore is not a perfectly clear run of harmonics, but a dynamic range of sounds between harmonics and fundamentals. What is important, however is a clear semiquaver rhythm and sense of pulse, wherever specified, to maintain the dynamism of the movement.

## Flute

Movement I: the leaps between registers are intended to exploit the air pressure change required to achieve such leaps. The hope is, at such a speed a certain amount of instability - an almost harmonic-like effect - will be created in the upper notes, especially in octave leaps.



- Harmonic tremolo. The upper note should sound as a result of the fingering of the lower, much like those produced in harmonic tone exercises. In the instance of the given example, due to the upper note being in the harmonic series of both lower notes, it can be maintained whilst tremolo-ing between them. At times the fingered notes are required to sound first and then, as a result of breath pressure change, the upper note gradually appears. This should be executed as smoothly as possible.



- requires the player to cover the entire tone-hole with their lips and blow through, fingering the given notes. This creates an airy sound with some pitch remaining.

## Clarinet



- harmonic tremolo. The upper note should sound as a result of fingering the lower note and then removing and replacing the thumb in a fast tremolo. At times the fingered notes are required to sound first and then, as a result of breath pressure change the upper note gradually appears (in movement III the pitch of the upper of these two tremolo notes is always as a result of the removal of the thumb from the lower). This should be executed as smoothly as possible.

In movement II, bars 168-171 the rhythm is simply consecutive triplet minims. However, if written out as the section is barred in the rest of the ensemble it would be very complex. Therefore, for ease of reading the Bass Clarinet (and Contrabass) have an independent time signature of consecutive 4/4 bars. The conductor's time signatures are written in small staff form above the staff, along with the rhythm were the player to follow the conductor rather than his/her own independent time signatures.

## Piano




- strike the string of the notated pitch with a soft twine vibraphone or marimba mallet or equivalent. Striking surrounded strings is not a problem.

Diamond note-heads represent the silent depressing of specified keys. The result is a ringing of the sympathetic resonances of the pitches played regularly.



- black and white note cluster between the given notes (in this case D flats two octaves apart, achieved with the forearms of both arms).

In movements II and III any stems without note-heads () denote a repeat of the last specified pitch or chord.

### Contrabass

Harmonics are notated at sounding pitch (indicated by a small *loco* under the change of clef - a return to stopped pitch (sounding an octave lower) is indicated by a small 8 under the clef). Where harmonics appear in the natural harmonic series of the relevant open string the string number is indicated, followed by a number in parentheses which indicates the partial of the required pitch. Stopping position is left up to the player.

In movement II, bars 168-171 the rhythm is simply consecutive triplet minims. However, if written out as the section is barred in the rest of the ensemble it would be very complex. Therefore, for ease of reading the Contrabass (and Bass Clarinet) have an independent time signature of consecutive 4/4 bars. The conductor's time signatures are written in small staff form above the stave, along with the rhythm were the player to follow the conductor rather than his/her own independent time signatures.

*To Stephen and Aaron*



# Four Facades

**I. Maestoso** ♩ = 108

Flute

Clarinet in Bb

Soprano Saxophone

Piano

Viola sola

Violin

Violoncello

Contrabass

accel. . . . .

senza vib.

*ff* *p* *mf* *f*

1) 1) 2)

*sfz* *(sempre senza ped.)*

*ff* *sfz* *(ff)* *sim.* *senza vib.* *mf* *f*

*(IV)* *ff* *p* *mf* *f*

*gliss*

3) I (8.) V II (10.) loco *mf* *pp* *f* *pp*

1) pno.: with twine mallet.  
2) pno.: depress diamond note-headed notes silently  
3) cb.: harmonics at sounding pitch



**Allegro assai** ♩ = 66

Fl.

Cl.

Sop. Sax.

Pno.

Vla. sola

Vln.

Cb.

(ord.)  
(tune to violin as best you can)

*ff* *pp*

*fff* *p* *accompanied: leggero e poco staccato* *(non trem.)*

*una corda* *sempre staccato*

**Allegro assai** ♩ = 66

*sfz* *sfz* *f* *fp* *sfz* *f* *fp* *sfz*

*ff* *pp* *ff*

*f* *p* *II (10.)* *mf*

10

Fl.

Cl.

Sop. Sax.

Pno.

Vla. sola

Vln.

Vc.

Cb.

*f* *fp* *ff* *ffp* *sfz* *f* *espress.*

*pp* *(ord.)* *pp* *(loco)* *p* *(leggiere)* *f* *srb.*

*mf* *mf* *f* *pp* *f* *p* *f* *p*

*II* *loc.* *loc.* *loc.*

14

Fl.

Cl.

Sop. Sax.

Pno.

Vla. sola

Vln.

Vc.

Cb.

*p* *murmuring* *air* *ord.* *1)  $\circ + \text{tr}$*

*(ord.)* *p* *murmuring* *air* *ord.* *1)  $\circ + \text{tr}$*

*p* *murmuring* *air* *ord.*

*sfz* *sfz*

*senza vib. throughout movement* *s.p.* *nat.* *s.p.* *s.p.* *nat.* *s.p.*

*(pp)* *IV* *senza vib. throughout movement* *s.p.* *nat.* *s.p.* *(II)* *(III)* *s.p.* *nat.* *s.p.*

*pp* *s. vib.*

1) Timbral trill whilst playing required notes

17

Fl. *air* ----- *ord.* ----- *air*

Cl. *air* ----- *ord.* ----- *air*

Sop. Sax. *air* ----- *ord.* ----- *air*

Pno.

Vla. sola

Vln. *ff* *nat.* ----- *s.p.* ----- *nat.*

Vc. *p* *leggiere* *s.p.* ----- *nat.*

Cb. *p* *s.p.* *nat.* *II(10.)* *loco*

*IV III II III I II*

20

Fl. *ord.* *ffp*

Cl. *ord.* *ffp*

Sop. Sax. *ord.* *ffp*

Pno. *sub. ff* *apass., tre corda*

Vla. sola

Vln. *m.s.p.* ----- *nat.* *ffp*

Vc. *m.s.p.* ----- *nat.* *ffp*

Cb. *heavy bow* ----- *nat.* *senza vib. throughout movement* *sub. ff* *p*



31 (ord.)  
 Fl. *pp* *mf* *p* *f*  
 Cl. *(pp)* *mf* *p* *f*  
 Sop. Sax. *(pp)* *mf* *p* *f*  
 Pno. *p sub.* *f*  
 Vla. sola *f*  
 Vln. *f*  
 Vc. *p* *f* *pp*  
 Cb. (non trem.) III (8.) *f*

==

35 (ord.) *p leggiero* *ord.* *air*  
 Fl. *p leggiero* *ord.* *air*  
 Cl. *(ord.)* *p leggiero* *ord.* *air* *ord.*  
 Sop. Sax. *(ord.)* *p leggiero* *ord.* *air* *ord. flt.*  
 Pno. *ff*  
 Vla. sola *ff*  
 Vln. *p leggiero*  
 Vc. *p* *gliss.* *p leggiero*  
 Cb.



43

**B** (12345 / 23 5)

**Poco meno mosso**

ix only

(ord.) -----> air

Fl. *ffp* *ff* *pp* *p*

Cl. *fp* *ff* *pp* *p* air

Sop. Sax. *ff* *ff* *pp* *p* (ord.) -----> air

Pno. *ff* *ff* *pp* *p una corda*

Vla. sola **B** *mf* II III

Vln. *ffp* *ff* *p* flaut. *mf*

Vc. *ffp* *ff* flaut. (non trem.) *pp*

Cb. pizz. *ff*

48

ord. -----> air

Fl. *mp*

Cl. *mp*

Sop. Sax. *mp*

Pno.

Vla. sola *sub. mf* *mf* I II III

Vc. *sfz* *(mf)* II III

Cb. arco flaut. (non trem.) *pp*

52

Fl. *mf* *fp* *mf*

Cl. *mf* *fp* *mf*

Sop. Sax. *mf* *f* *mf*

Pno. *fp*  
non stacc.

Vla. sola

Vln. *sfz* *ff* appass. w. vln. IV *ff* appass. w. vla.

Vc. *ff*

Cb.



55

Fl. *mf* *mf* *f* *p* *air*

Cl. *mf* *mf* *f* *p* *air*

Sop. Sax. *mf* *mf* *f* *f* *p* *air*

Pno. *f* *f* *f* *f* *f*

Vla. sola *p* *III* *IV* *II* *I*

Vln. *p* *IV* *III*

Vc. *p* *III* *IV*

Cb.



[illegible]

## Cadenza: senza misura, colla parte

64

Fl.

Cl.

Sop. Sax.

Pno.

Vla. sola

Vln.

Vc.

Cb.

1)

*pp*

①

②

Cadenza: senza misura, colla parte  
meno mosso

*f* liberamente *sfz* *f* *sfz* *f* *ff*

1) There should be no gap between the flute and clarinet multiphonics

=

67

Fl.

Cl.

Sop. Sax.

Pno.

Vla. sola

Vln.

Vc.

Cb.

③

④

③

④

*dim. al niente*

*pp* *sfp* *sfp* *fp* *fp*



1) vary length of pause between repeats. These repeats should not be metronomic.

9 10

Fl. 73

Cl.

Sop. Sax.

Pno.

Vla. sola 9 10

Vln.

Vc.

Cb.

ord.

*p sotto voce*

*gliss.*

=

11

Fl. 75

Cl.

Sop. Sax.

Pno.

Vla. sola 11

Vln.

Vc.

Cb.

ord.

*p sotto voce*

*p una corda, il più rapido possibile*

*ffp* *mf* *ffp* *sf*

*fp* *fp* *fp*

*p*

*set... J*

*p*

(sim.)

12 13

76

Fl.

Cl.

Sop. Sax.

Pno.

Vla. sola

Vln.

Vc.

Cb.

*pp*

*mp*

*fff*

*dim.*

*gliss.*

*p*

*ff*

*ff*

*ff*

==

78 Con misura: presto  $\text{♩} = 72$

Fl.

Cl.

Sop. Sax.

Pno.

Vla. sola

Vln.

Vc.

Cb.

(ord.)

*p* *f* *f*

(ord.)

(ord.)

(non trem.)

*mp stacc. una corda*

(1.x only)

*sub. f*

Con misura: presto  $\text{♩} = 72$

*f*

(1.x only)

*p* *mf*

(1.x only)

*p* *mf*

(1.x only)

*p* *mf*

82

Fl.

Cl.

Sop. Sax.

Pno.

Vla. sola

Vln.

Vc.

Cb.

*p* *f* *f* *air* *f* *air* *8va* *(loco)* *III* *IV* *III* *II* *I* *I* *p* *V* *p*

84

Fl.

Cl.

Sop. Sax.

Pno.

Vla. sola

Vln.

Vc.

Cb.

*(mp)* *sub. ff* *(mp)* *ord.* *(p)* *f* *ord.* *(p)* *f* *f* *ord.* *8va* *ord.* *IV* *ff* *p* *p* *f* *f* *ossia: small note* *3* *ff* *p* *loco*

87

Fl. *f* *air* *p*

Cl. *f* *air* *p*

Sop. Sax. *f* *air* *p*

Pno. *g<sup>tr</sup>*

Vla. sola *f* *s.t.*

Vln. *f*

Vc. *f*

Cb. *f*

Ossia: leave note out

(8).....1

1. *IV III II III II I II II I III II IV*

89

Fl. *fp* *f* *fp* *f*

Cl. *f*

Sop. Sax. *f* *fp* *f* *fp*

Pno. *g<sup>tr</sup>*

Vla. sola *fp* *I II II I II II I III II IV III*

Vln. *f* *s.t.*

Vc. *f*

Cb. *III (8)*

2. *IV III II III II I II II I III II IV III*

**Meno mosso**

Over-blow to achieve upper partials

91

Fl. *pp* *mf* *pp* *mf* *pp* *mf*

Cl. *pp* *mf* *pp* *pp* *pp* *mf* *pp* *mf*

Sop. Sax. *f*

Pno. *p* sub., tre corda *ff*

Vla. sola *fff* dim. poco a poco

Vln. *f* *fff* *p* *fff* *p* *fff* *p*

Vc. *fff* *p* *fff* *p* *fff* *p* *fff* *p*

Cb. *fff* *p* *fff* *p* *fff* *p* *fff* *p* *fff*

m.s.p. → m.s.t. → m.s.p. → m.s.p. → m.s.t. → m.s.t.

s.p. → s.t. → s.p. → s.t. → s.p. → s.t.

III (10.) → s.p. → nat. → s.p. → nat. → s.p. → nat.

=

**Presto** ♩ = 72

95

Fl. *pp* *p*

Cl. *pp* *p*

Sop. Sax. *p*

Pno. *p*

Vla. sola *Presto* ♩ = 72

Vln. *fff* *p* *fff*

Vc. *fff* *p* *fff*

Cb. *sub. p*

IV

III

III (II)









**Con mis.: tempo 2.do** **Senza mis.: tempo 1.mo**

108

Fl.

A Cl.

Sop. Sax.

Pno.

(Independent of conductor)

Vla. sola

*gliss.*

*più f*

*sfz*

arco

*fp*

(III)

(II)

III

*ffp*

Vln.

Vc.

Cb.

**Con mis.: tempo 2.do**

110

Fl.

A Cl.

Sop. Sax.

Pno.

*f*

*fp*

*5*

*5*

*5*

*5*

*5*

*5*

**Con mis.: tempo 2.do**

Independent of cond.

IV III II

*mf dim. al niente*

Vla. sola

*sfz*

Vln.

arco

pizz.

arco

(III)

*f*

pizz.

Vc.

III (9.)

IV (8. & 7.)

*fp*

Cb.

**Senza mis.: tempo 1.mo** **Con mis.: tempo 2.do**

Fl. *ff* *f*

A Cl. *ff* *f*

Sop. Sax. *ff*

Pno. *ff* *f*

Vla. sola *ffp* *sfz* *ffp* *sfz* *ffp* *più f* *sfz*

Vln. *ff* *f*

Vc. *ff* *f*

Cb. *ff*

IV

arco

arco

5

**Senza mis.: tempo 1.mo** **Con mis.: tempo 2.do**

Fl. *f* *f*

A Cl. *f* *f*

Sop. Sax. *f*

Pno. *f*

Vla. sola (with cond.) *fp* *sfz* *fp* *sfz* *fp* *sfz*

Vln. *f*

Vc. *f*

Cb. *ff* *f*

III

IV

II (8.)

II (9. & 8.)

III (10.)

II

5



**Senza mis.: tempo 1.mo** **Con mis.: tempo 2.do**

Fl. <sup>124</sup> (Semi-quavers: l'istesso tempo) *fl.* *fp* *ff*

A Cl. *sfz* *sfz*

Sop. Sax. *sfz*

Pno.

**Senza mis.: tempo 1.mo** **Con mis.: tempo 2.do**

Vla. sola *ff* *dim. al niente* IV III II

Vln. *ffp* *arco* *f*

Vc. *ffp* *arco* *f*

Cb. *fp* *ff*

<sup>127</sup>

Fl. *ffp* *ff* *ffp*

A Cl. *ff* *p* *ffp* *ff* *ffp*

Sop. Sax. *ffp* *ff* *ffp*

Pno. *ff* *ff* *ffp*

Vla. sola *pizz.*

Vln. *pizz.* *arco* *ffp* *ff* *pizz.* *arco*

Vc. *pizz.* *arco* *ffp* *ff* *pizz.* *arco*

Cb. *II (9. & 10.)* *ffp* *ff* *sub. mf*

*ped. ad lib.*

130

Fl. *ff*  $\Delta$

A Cl. *ff*

Sop. Sax. *ff*

Pno. *ffp*  $\Delta$   $\Delta$   $\Delta$

Vla. sola  $\Delta$   $\Delta$   $\Delta$

Vln. *ffp* *ff* pizz. arco  $\Delta$   $\Delta$   $\Delta$

Vc. *ffp* *ff* pizz. arco *ffp*

Cb. *ff* *ffp*

$(\text{♩} = \text{♩})$



Senza mis.: tempo 1.mo

133

Fl. *ff* ③ *pp* sotto voce, liberamente

A Cl. *ff* *ffp* sotto voce, liberamente

Sop. Sax. *ff* *(loco)*

Pno. *sfz*

Vla. sola *mf* *s.p.* ③ *dim. al niente*

Vln. *ff*

Vc. *ff*

Cb.



④ 135

Fl.

A Cl.

Sop. Sax.

Pno.

Vla. sola

Vln.

Vc.

Cb.

(pp)

ix **ffpp** then sempre **pp** subsequently

⑤

nat. II (III) II s.p.

*mf* < *f* < *sfz* — *mf* dim. al niente

*p* espress.

*p* espress.

⑥ 137

Fl.

A Cl.

Sop. Sax.

Pno.

Vla. sola

Vln.

Vc.

Cb.

nat. *mf* *f* *sfz* *dim. al niente*

①

⑦

138

Fl.

A Cl.

Sop. Sax.

Pno.

Vla. sola

Vln.

Vc.

Cb.

*1x **ffpp** then sempre **pp** subsequently*

*mf*

*(p)*

*liberamente*

*(p)*

*liberamente*

==

⑧

139

Fl.

A Cl.

Sop. Sax.

Pno.

Vla. sola

Vln.

Vc.

Cb.

*f*

*sfz*

*sfz*

*sfz*

*(f) dim. al niente*

*III (IV)*

*III*

*II (III)*

*II*

*III*

*III*



## Senza misura

143

Fl.

A Cl.

Sop. Sax.

Pno.

Vla. sola

Vln.

Vc.

Cb.

*ff dim. al niente*

*sfz*

*sfz*

*sfz*

=

## Tempo 1.mo

144

Fl.

A Cl.

Sop. Sax.

Pno.

Vla. sola

Vln.

Vc.

Cb.

*sfz*

*sfz*

*fp*

*più f*

*sfz*

*nat.*

*sfz*

*fp*

*più f*

*sfz*

*mf dim. a niente*

*p*

*II (8.)*

*loco*

Con mis., tempo 2.do      Senza mis., tempo 1.mo

146

Fl. *mf* *ff*

A Cl. *mf* *ff*

Sop. Sax. *ff*

Pno. *f* *ff*

Vla. sola *Con mis., tempo 2.do* *Senza mis., tempo 1.mo*

Vln. *pizz.* *f* *arco* *fp* *ff*

Vc. *pizz.* *f* *arco* *fp* *ff*

Cb. II (9. & 8.) *fp* *ff*

*nat.* *sfz* *fp* *più f* *sfz*

12 148

Fl.

A Cl.

Sop. Sax.

Pno.

Vla. sola 12 *sfz* *sfz* *fp* *più f* *sfz* *fp* *sfz* *mf dim. al niente*

Vln. *arco* *II* *fp* *arco*

Vc.

Cb. III (9.)

**Con mis.: tempo 2.do** **Senza mis.: tempo 1.mo**

149

Fl. *fp* *ff*

A Cl. *fp* *ff*

Sop. Sax. *fp* *ff* *ilt.*

Pno. *f* *ff* *pp* *sim.*

**Con mis.: tempo 2.do** **Senza mis.: tempo 1.mo**

Vla. sola *III* *sfz* *sfz* *fp*

Vln. *pizz.* *f* *ff*

Vc. *pizz.* *f* *ff* *arco*

Cb. *III (9. & 8.)* *fp* *ff*

**Con mis.: tempo 2.do** **Senza mis.: tempo 1.mo**

151

Fl. *f*

A Cl.

Sop. Sax.

Pno. (independent of cond.)

**Con mis.: tempo 2.do** **Senza mis.: tempo 1.mo**

Vla. sola *gliss.* *più f* *sfz* *arco* *f* *fp* *fp* *ffp* *(III)* *(II)* *III*

Vln. *f*

Vc. *f*

Cb.

**Con mis.: tempo 2.do**

153

Fl.

Cl.

Sop. Sax.

Pno.

Vla. sola

Vln.

Vc.

Cb.

**Con mis.: tempo 2.do**

IV III II

*sfz*

*mf dim. al niente*

(III)

pizz.

f

arco

pizz.

f

III (9.)

IV (8. & 7.)

*f*

156

Fl.

*ff*

To B. Cl.

A. Cl.

*ff*

Sop. Sax.

*ff*

Pno.

*ff*

Vla. sola

IV

*ffp* *sfz* *ffp* *sfz* *ffp*

Vln.

*ff*

Vc.

*ff*

Cb.

*ff*

Con mis.: tempo 2.do

*f*

fl.

*mf*

*f*

*più f* *sfz*

arco

*f*

arco

*f*





165

Fl. *ff* *ffp*

B. Cl. *ffpp sotto voce* *ffp*

Sop. Sax. *ff* *ffp*

Pno. *ff* *ped. ad lib.*

Vla. sola I *sf-p* II *ff* III *sf-p* IV *ff* *pizz.*

Vln. *ff*

Vc. *ff* *pizz.*

Cb. *ffpp*

168

Fl. *ffp* *ff* *ffp* *ff* *fp* *fp*

(Rhythm with conductor)

B. Cl. (Rhythm independent of conductor) *ff portato, w. Cb.*

Sop. Sax. *ff* *ffp* *ff* *ffp* *ff* *fp*

Pno. *8va*

Vla. sola

Vln. *pizz.* *arco* *ffp* *ff* *pizz.* *arco* *ffp*

Vc. *pizz.* *arco* *ffp* *ff* *pizz.* *arco* *ffp*

(Rhythm with conductor)

Cb. (Rhythm independent of conductor) *ff portato, w. B. Cl.*

Senza mis.: tempo 1.mo

13

14

Fl. *ff*

B. Cl. *To B♭ Cl.*

Sop. Sax. *ff*

Pno. *(loco)*

Vla. sola *Senza mis.: tempo 1.mo*

Vln. *ff*

Vc. *ff*

Cb. *ff*

*mp* *mp* *f* *mf* *p*

II IV

III. Senza misura; adagio doloroso, colla parte ①

175

Fl.

Cl. Clarinet in B $\flat$

Pno. (depress silently) *ppp una corda*

Vla. sola

Vln.

Vc.

Cb.

*pp* *pp lontano* *tr.* *pp lontano* *(ppp sempre)*

*pp cant.* *mf* *pp* *mf* *mp* *p*

*molto flautando* *tr.* *gliss.* *m.s.t.* *gliss.*

*pp lontano* *molto flautando* *(to m.s.t.)* *sfpp*

III - multiphonic *pp* *(pp) lontano*

con sord. pizz. *pp lontano*

② ③

177

Fl.

Cl.

Pno.

Vla. sola

Vln.

Vc.

Cb.

*pp* *pp*

(mid. ped.) ----

*mf* *p* *mf* *mp*

*m.s.p.* *s.t.* *s.p.* *nat.* *m.s.t.*

*gliss.* *gliss.* *gliss.* *gliss.*

*sfpp* *sfpp* *sfpp*



⑤ 180

Fl. *pp*

Cl. *pp*

Pno. *(ppp)*

Vla. sola

Vln. *mp* *m.s.p.* *p* *mp* *mf* *p* *mf*

Vc. *pp* *legato possibile* *gliss.* *repeat ad lib.: m.s.p. m.s.t.* *(II) (III)*

Cb. *s.p.* *m.s.t.* *m.s.p.*

⑥

*s.t.* *gliss.* *s.p.*

*pp* *molto flaut.* *II* *III*

*middle pedal - - - -*

181

Fl. *pp* *pp*

Cl. *pp* *pp* *p*

Pno. *pp*

Vla. sola *mf* *p*

Vln. *gliss.* *IV - multiphonic ord.*

Vc. *(II) (III)* *gliss.* *(II) (III)* *gliss.* *II - multiph. ord.* *p*

Cb. *s.t.* *s.p.* *nat.* *m.s.t.*

*(mid. ped.) - - - -*

⑦

Fl. 182  $\begin{smallmatrix} 1\ 3\ 4 \\ / \ 2\ 3\ 4 \end{smallmatrix}$   $pp$

Cl.  $pp$

Pno.  $ppp$  (mid. ped.) ---→

Vla. sola ⑦  $f$   $sfz$  sub.  $p$  cantabile ma doloroso

Vln. molto flaut. III  $gliss.$   $s.p.$   $m.s.t.$

Vc. molto flaut. III II  $pp$  legato possibile  $m.s.p.$   $gliss.$   $m.s.p.$  (III) (II)

Cb.  $pp$   $m.s.p.$   $s.t.$   $s.p.$



⑧

"Es fügt sich", poco più mosso

Fl. 183  $pp$

Cl.  $pp$

Pno.  $pp$   $ppp$  (mid. ped.) ---→

Vla. sola ⑧ "Es fügt sich", poco più mosso

Vln. (molto flaut.) ord. IV III (IV) (III) (IV) (III) repeat ad lib.:  $m.s.p.$   $m.s.t.$   $gliss.$   $gliss.$   $pp$  legato possibile

Vc. ord. III IV  $p$   $pp$   $m.s.t.$   $m.s.p.$

Cb. nat. repeat ad lib.:  $m.s.p.$   $m.s.t.$   $pp$  ossia: upper note

⑨

183

Fl. *p* *pp*

Cl. *p* *pp*

Pno. *pp* *ppp*

(mid. ped.) - - - -

Vla. sola ⑨

IV - multiph. ord. *p* *pp* *gliss.* *gliss.* *gliss.*

molto flaut. III IV (III) (IV) :m.s.t. ← m.s.p.:

Vln. *p* *pp* *gliss.* *gliss.* *gliss.*

Vc. I - multiph. ord. *p* *pp* *gliss.* *gliss.* *gliss.*

molto flaut. II III :m.s.p. ← m.s.t.:

Cb. *p* *pp*

⑩

184

rit. *pp* *p*

Fl. *pp*

Cl. 1) B♭ tr. *p*

Pno. (mid. ped.) - - - -

Vla. sola ⑩

rit. *p* *gliss.* *gliss.* *gliss.* *gliss.*

ord. III *p*

Vln. *gliss.* *gliss.* *gliss.* *gliss.*

ord. I - multiph. *p*

Vc. *p*

ord. I - multiph. *p*

Cb. s.t. II (7.) *pp*

1) Play B♭ tr. key with thumb.

11

186

Fl.

Cl.

Pno.

Vla. sola

poco accel.

Vln.

con sord.

pp

gliss.

s.p.

m.s.t.

Vc.

con sord.

pp

gliss.

s.t.

gliss.

Cb.

==

12

(A tempo)

186

Fl.

Cl.

Pno.

Vla. sola

(A tempo)

più *p* dim. poco a poco

direttamente sul ponte

Vln.

m.s.p.

m.s.t.

ppp

gliss.

gliss.

Vc.

Cb.

attacca



$\equiv$ 

191

Fl.

Cl.

Sop. Sax.

Pno.

Vla. sola

Vln.

Vc.

Cb.

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

*una corda*

*Cluster: depress silently*

*pp* *mf*

*I* *IV* *III* *II* *I*

*mf* *f* *sfz*

*arco* *pp* *p* *mf*

*arco* *pp* *p* *mf*

*arco* *pp* *p* *mf*

*pp* *p* *mf*

194

Fl. *pp* *p* *mf* *pp*

Cl. *pp* *p* *mf* *pp*

Sop. Sax. *pp* *p* *mf* *pp*

Pno. *pp* *p* *mf* *pp* *tre corda*

Vla. sola *mf* *sub. mf* *f*

Vln. *pp* *nat.* *pp*

Vc. *pp* *nat.* *pp*

Cb. *pp* *pp*

IV III III II *tr* (*2*) *tr* (*2*) II III III IV III

*nat.* *sub. mf* *f*

*pp* *nat.* *pp*

*pp* *nat.* *pp*

*pp* *pp*

197

Fl. *pp* *p* *f*

Cl. *pp* *p* *f* *mf* *mfpp*

Sop. Sax. *pp* *p* *f*

Pno. *una corda* *pp* *f* *tre corda* *p*

Vla. sola *f* *fp* *ff* *f* *nat.* *mfpp* *p*

Vln. *p* *f* *m.s.p.* *mfpp* *nat.* *p*

Vc. *p* *f* *m.s.p.* *mf* *mfpp* *p*

Cb. *p* *f* *m.s.p.* *pizz.* *arco* *nat.* *mfpp* *p*

II I *tr* (*2*) IV III II I

*f* *fp* *ff* *f* *nat.* *mfpp* *p*

*p* *f* *m.s.p.* *mfpp* *nat.* *p*

*p* *f* *m.s.p.* *pizz.* *arco* *nat.* *mfpp* *p*

200

Fl. *mfpp* *p* *mf*

Cl. *mfpp* *p* *mf*

Sop. Sax. *mf* *mfpp* *mfpp* *p* *mf*

Pno. *mf* *mf*

Vla. sola IV III II I *sfz*

Vln. *m.s.t.* *col leg. batt.* *mf* *sfz* *sfz* *sfz*

Vc. *m.s.t.* *col leg. batt.* *f* *sfz* *sfz*

Cb. *m.s.t.* *col leg. batt.* *pizz.* *f* *sfz*

203

Fl. *pp* *p* *mf*

Cl. *pp* *p* *mf*

Sop. Sax. *pp* *p* *mf*

Pno. *pp* *mf*  
ped. ad lib.

Vla. sola IV III II (III) II I *mf* *f* *sfz*

Vln. *ord. (IV)* *pp* *mf* *pp* *s.t.* *nat.*

Vc. *ord.* *pp* *arco (ord.)* *mf* *pp* *s.t.* *nat.*

Cb. *pp* *mf* *pp* *s.t.* *nat.*

205

Fl. *pp* *mf mfpp* *p*

Cl. *pp*

Sop. Sax. *pp* *mfpp* *p*

Pno. *pp* *mf* *p* *p*  
ped. ad lib.

Vla. sola *mf* *f*

Vln. *pp* *mf* *pp* *mf mfpp* *p*

Vc. *pp* *mf* *pp* *mfpp* *p*

Cb. *pp* *mf* *pp*

==

208

Fl. *mf* *mf mfpp* *p* *f*

Cl. *mf mfpp* *p* *f*

Sop. Sax. *mf* *mf mfpp* *p* *f*

Pno. *mfpp* *mf* *pp* *p* *f*

Vla. sola *sub. f* *mf* *mfpp* *ff* *ff* *m.s.p.*

Vln. *mf* *pizz.* *arco* *mf* *mfpp* *p* *f*

Vc. *mf* *pizz.* *arco* *mf* *mfpp* *p* *f*

Cb. *mfpp* *p* *f*

**A** 211

Fl. *pp*

Cl.

Sop. Sax.

Pno. (take soft twine mallet) *p*

Vla. sola *mf* poco staccato m.s.t., flaut. *pp* (stacc.)

Vln. m.s.t., flaut. *pp*

Vc. *p*

Cb. *p*

1) enclose entire tone-hole with lips and blow through

214

Fl. *pp*

Cl. *pp*

Sop. Sax. *mf*

Pno. *mf* *p*

Vla. sola *mf* *pp* *f*

Vln. *mf* *mf* *pp* *p* *ppp*

Vc. *mf* *pp* *p* *ppp*

Cb. *mf* *pp* *p* *ppp*

217

Fl. *pp* *Airy* *p* *f* *f-mf* *ord.*

Cl. *pp* *f* *f-mf* *ord.*

Sop. Sax. *p* *f* *f-mf*

Pno. *f* *f-mf*

Vla. sola *fp* *mf* *f* *fp* *nat.* *III* *II*

Vln. *p* *ppp* *p* *f* *f-mf* *nat.*

Vc. *p* *pp* *p* *f* *f-mf* *nat.*

Cb. *pp* *II (9.)* *II (8.)* *p* *f-mf* *nat.*

=

220

Fl. *f* *f-mf* *nat.*

Cl. *f* *f-mf* *nat.*

Sop. Sax. *f* *f-mf* *nat.*

Pno. *f* *f-mf* *nat.*

Vla. sola *f* *mf* *nat.* *IV* *III* *IV* *III* *II* *I*

Vln. *f* *ppp* *nat.*

Vc. *f* *ppp* *nat.*

Cb. *f* *ppp* *nat.*



[illegible]



236

Fl. *p* *f* *pp* *p* *f*

Cl. *p* *f*

Sop. Sax. *pp* *p* *f*

Pno. *5* *sub. p* *f*

Vla. sola *nat.* *sfz* *fp* *sfz*

Vln. *p* *f* *m.s.p.*

Vc. *p* *f* *nat.* *pp* *p* *f*

Cb. *pp* *p* *f*

239

Fl. *pp* *(pp)*

Cl. *pp* *p* *f* *pp*

Sop. Sax. *pp* *(pp)*

Pno. *pp* *p* *f* *pp*

Vla. sola *f* *ff*

Vln. *nat.* *pp* *p* *f* *pp*

Vc. *pp* *nat.* *(pp)*

Cb. *pp* *p* *f* *pp*

242

Fl. *fl.* *mp* *ff*

Cl. *p* *mp* *ff* To A cl.

Sop. Sax. *mp* *ff*

Pno. *mp* *ff*

Vla. sola *ffp* *sfz*

Vln. *p* (1) *mp* *(ff) sub. pp* s.t.

Vc. *mp* *ff*

Cb. *p* *mp* *ff*

==

Senza misura: lento, colla parte

244

Fl. ① *ppp* sotto voce

Cl.

Sop. Sax.

Pno. *ppp*

Vla. sola *p espress. < più f (molto) f > p* *mp < f*

Vln.

Vc. (via sord.) senza sord. s.t.

Cb.

② 246

Fl. *tr*

Cl.

Sop. Sax. *quasi ad lib. around this sequence, always on D#*  
*pp sotto voce*

Pno. *ppp*

③ *quasi ad lib. around this sequence, always on G#*  
*pp (sotto voce)*

*accel.*

Vla. sola *p* *mp* *f > p* *f* *ff* *ffp*  
(via sord.)

Vln.

Vc.

Cb. *IV (10.)*  
*loco* *p*

==

**A tempo**

248

Fl. *f*

Cl. Clarinet in A *f*

Sop. Sax. *f*

Pno. *f*

**A tempo**

Vla. sola *ffp* *sub. mf* *nat.*

Vln. *fp* *f* *nat. (senza vib.)*

Vc. *f* *nat. (senza vib.)*

Cb. (via sord.) *f* *fp* *mp*



257

Fl. *fff* *fff* *mf* *tutta forza*

Cl. *fff* *fff* *mf* *tutta forza*

Sop. Sax. *fff* *fff* *mf* *tutta forza*

Pno. *fff* *fff* *mf* *tutta forza*

Vla. sola *fff* *fff* *mf* *tutta forza*

Vln. *fff* *fff* *mf* *tutta forza*

Vc. *fff* *fff* *mf* *tutta forza*

Cb. *fff* *mf* *tutta forza*

8<sup>va</sup> *tutta forza*

Take soft twine mallet

**C**

260

Fl. *pp* *sotto voce* *pp*

Cl. *pp* *sotto voce* *pp*

Sop. Sax. *pp* *sotto voce* *pp*

Pno. *p* *8<sup>va</sup>.....1* *8<sup>va</sup>.....1*

Vla. sola *III* *ff* *sfz* *II* *ff* *sfz* *fp* *sfz*

Vln. *flaut.* *pp* *pp* *pp*

Vc. *pp* *pp* *pp*

Cb. *pp* *pp* *pp*

264

Fl. *pp* *pp*

Cl. *ppp* *pp* *mf*

Sop. Sax. *mf*

Pno. *mf* *p* 8<sup>th</sup>

Vla. sola III *sfz* II *sfz* II *mf* *f* *sfz*

Vln. *pp* *ord.* *mf* *mf* *pp*

Vc. (I II) *ppp* *pp* *mf* *mf* *pp*

Cb. *mf* *pp*

==

267

Fl. *pp* *fp* *pp* **D**

Cl. *pp* *fp* *pp*

Sop. Sax. *pp* *f* *fp* *pp*

Pno. *f* *mf*

Vla. sola II *sfz* II *sfz* *mf* *f* *ff* *sub. f* **D** IV III II

Vln. *pp* *f* *fp* *pp* *mf*

Vc. (III) *f* *fp* *pp* *mf*

Cb. *fp* *pp*

[illegible]

276

Fl. *p* *s*

Cl. *f* *mp*

Sop. Sax. *mp* *s* *p*

Pno. *f* *p* \*

Vla. sola IV III II I breve II *gl.* *sub. p* *(poco)* *più f*

Vln. III II *mf* *ff*

Vc. *mf* *ff*

Cb. *p* *mf* *ff*



# **The Visions of Elizabeth Barton**

Scena for Soprano and 3 players

Music by Benjamin Graves

Text after Elizabeth Barton

*The Visions of Elizabeth Barton* was commissioned by the Park Lane Group with funding provided by the RVW Trust.  
World premiere: PLG *SoundState Sessions Volume I* concert, Purcell Room, Southbank Centre; by the Hermes Experiment (Héloïse Werner, soprano; Oliver Pashley, clarinet; Anne Denholm, harp and Marianne Schofield, contrabass.) on 16<sup>th</sup> January, 2019.

Duration: ca. 6 minutes

### **Instrumentation**

Elizabeth Barton – soprano

Clarinet in B flat

Harp\*

Contrabass (with C extension)

\*prepared with Blu-Tac (or similar) near the sounding box over two octaves from C2 to C4, so that the strings sound very percussive and barely ring. The lowest two strings should be tuned C natural and D flat.

### **Performance Notes**

“[God’s] voice, when it told any thing of the joys of Heaven, it spake so sweetly and so heavenly that every man was ravished with the hearing thereof; and contrary, when it told any thing of Hell, it spake so horribly and terribly that it put the hearers in great fear.”

This quote Thomas Cranmer from a letter of 15<sup>th</sup> December, 1533 to Archdeacon Hawkins, should be borne in mind by the players when performing this piece. The first half, as describes Elizabeth Barton’s heavenly voice inspired the music of Vision I; and the second, describing her hellish voice, inspired the music of Vision II.

#### Soprano

Considerable expressive freedom is encouraged, imagine you are performing a R(r)omantic aria. Ignore the more unusual techniques and technical specificity required of the ensemble.

Where notes are beamed together rhythm should be adhered to (with usual interpretive freedom expected). Where stems are free, rhythm is free also; as if performing a recitative, their rhythm should be seen as a guide to length. Any gaps between notes are signified with a comma above the stave. Where a black line extends from a stemless note-head length of note is left, within reason, to the performer. The accidentals in these sections continue throughout the bar.

Any glissandos specified in brackets are light, expressive portamentos. Extra portamentos can be added - or those suggested removed - at the performer’s discretion, according to their expressive intent. Lined glissandos should be measured.

## Clarinet

Breathing throughout (especially in the Prologue and Vision I) should be as indiscernible as possible, it is recommended to do so when the soprano is singing.

Multiphonics should sound exactly as notated. If the required multiphonic is really not possible play only the top note *sotto voce*, but every effort should be used to achieve the given multiphonics. These should then be carefully balanced with the contrabass and no sudden bumps in dynamic should ever happen.

The effect desired in the gestures such as that in bar 47 and throughout “Vision II” is a subtle glissando as a result of downward chromatic fingering (except where the held or omitted key makes a chromatic scale impossible – both signified by the diamond note-heads) combined with certain addition or subtraction of keys, as specified above the stave (only the left-hand fingering is shown in this graphic). For example, in bar 47 a downward chromatic scale is played whilst still holding the C sharp key. Where more than one fingering is shown the same principle applies, but more than one fingering is required in the left hand to perform a chromatic scale. For example, in bar 50 a downward chromatic scale is performed without the first finger of the left hand.

Bar 50 also holds an example of the second desired effect: the left hand plays the given passage (including a short finger slide to achieve a glissando between notes) whilst the right-hand tremolos a specified trill key (B natural, the top trill key). At times (such as in bar 56) these trill keys are required to be held in order to enact the glissandos explained previously. In all cases a straight, thin line ending in a right-angle denotes a holding of the key a *tr.* followed by a wobbly line denotes a tremolo.

## Harp

A ‘Z’ through a note’s stem denotes a half pedal rattle. These should be played immediately.

p.d.l.t. – *près de la table*

+ - *sons étouffé*

bisbig. - *bisbigliando*

In order to achieve the percussive effect of a plectrum, but with a faster transition from it to a regular playing state, a thumb pick is used on the fore-finger of each hand, rather than on the thumb.

Glissandos above rhythms should be as rhythmic as possible, but with the slight indeterminacy gained through the glissando technique.

## Contrabass

p.s.p – *poco sul ponticello*

s.p. – *sul ponticello*

s.t. – *sul tasto*

m.s.p. – *molto sul ponticello*

m.s.t. – *molto sul tasto*

♯ - “Bartók” pizzicato

♯ - one quarter-tone sharp (in the case of harmonics some experimentation as to how close to a quarter-tone may be needed)

♭ - one quarter-tone flat (in the case of harmonics some experimentation as to how close to a quarter-tone may be needed)  
col leg. batt. – col legno battuto

Any tremolos are unmeasured.

A small arrow attached above or below an accidental denotes a slight flattening or sharpening of the given note (plus accidental - in the case of harmonics some experimentation as to how flat or sharp will be needed).

## **Programme Note**

Elizabeth Barton, the Holy Maid of Kent was a sixteenth century nun and mystic who voiced the English nation's fear of Henry VIII's protestant reformation. Her fame was widespread in her lifetime and it was a testament of sorts to her silencers that she quickly fell into obscurity. Due to fear of rebellion a squad, led by Thomas Cromwell, was dispatched to destroy Barton and her followers and confidantes; executing her by hanging, displaying her head at The Tower. Her visions of the Virgin Mary struck a chord with God fearing Catholics across England. During such visions her body would seize, and a heavenly voice was reported to speak through her, warning of abandoning the Mother of God and the teachings of the Pope in Rome.

It was not her message that struck a chord with me, but her silencing and the nature of her visions. As with all influential women throughout History in order to gain notoriety in a realm of men she was required to man-up her voice, for what manlier a voice is there than God's? And her eventual silencing was typical of the silencing of influential women from antiquity to today. It is important to note that today's influential women who dare step into a perceived male domain of debate are still receiving - from men - threats of, among others, strangulation and beheading via social media in an attempt to silence them.

My piece attempts to give Barton her voice back, by setting her visions to music. Her visions set in the form of arias between recitative. The underlying ensemble writing takes inspiration from a description by Archbishop Thomas Cranmer of Barton's visions. The first vision depicts her speaking of Heavenly apparitions: "[God's] voice, when it told any thing of the joys of Heaven, it spake so sweetly and so heavenly that every man was ravished with the hearing thereof." The second depicts her Hellish visions: "...when it told any thing of Hell, it spake so horribly and terribly that it put the hearers in great fear."

## Scene

“In January and February [1526] Kentish days are dark and the nights are long. As the candles gutter and the logs throw up their sparks, the Rector observes the Maid, and through his eyes the eyes of the Archbishop of Canterbury survey Goldwell from afar. And over all that passes at the dinner-table gazes down the all-seeing eye of Almighty God. Outside the winds moan, the ice forms, the snows fall. And inside, the Maid falls into trances and convulsions, begging men to renew their loyalty to God’s Church.” Alan Neame in *The Holy Maid of Kent*

## Dramatis Personae

Elizabeth Barton, the Holy Maid of Kent. Struck with an intense illness, during which she has visions of the downfall of England at the hands of Protestantism.

## Prologue

### Maid

I would go home.

I have been home.

## Vision I

Home. Where I see the joys of Heaven,  
Where Michael weighs souls and Peter carries the keys,  
Where I have Our Lady’s company,  
And I heartily beseech her heal my disease.  
She commands me offer unto Her, in her chapel, a taper  
and declare to all that Our Lady has revived me from the very point of death.

And it will be rung a miracle

## Interlude

But, said my master, the chapel has no bells. I replied “Our Blessed Lady will show more miracles the shortly, for-

## Vision II

If any depart this life suddenly  
Or by mischance in deadly sin,  
If he be vowed to our Lady heartily,  
He shall be restored to life again  
To receive shrift and housel, and after  
To depart this world with God’s blessing.

They would go home.



To Héloïse, Oliver, Anne and Marianne

# The Visions of Elizabeth Barton

Text: after Elizabeth Barton  
Music: Benjamin Graves

**Prologue: recitativo, senza misura**  
**Lento e tranquillo** (♩ = ca. 60)

① Tune to cl. *dolce* *p* ② ③ Tune to cb. *p* more assertive ④

Soprano  
I \_\_\_\_\_ I would go home.

Clarinet in B♭  
subtly breathe after sop. entry if necessary  
*pp*

Harp  
B♭-B♯/F♯-F  
half pedal rattle\*  
*ff* clattering  
D♯C♯B♯ / E♭F♯G♯A♯  
\*Rattle immediately  
l.h. pizz. ricochet 3  
*ff* *p* clattering

Contrabass  
*ff* *p* *pp*

5 ⑤ *p* ⑥ ⑦ (don't tune to harp) *mp* ⑧  
S. I \_\_\_\_\_ I have been home. R. G♯  
Cl. F♯ *pp* *p*  
Hp. *pp*  
Cb. s.t. ord. *pp* *p*

**Vision I: Con misura;****Heavenly, warm** ♩ = ca. ca. 72

10

S. *p dolce* (7) 3 3 *mp*

Home where I see the joys of Hea-ven

Cl. *pp* *pp*

Hp. *pp legato* (non damp) (non damp)

Cb. *pp* *pp*

\*Throughout: delay crescendos until harp high notes are heard

14

**A**

S. *p* (✓)

where Mi - chael weighs souls and

Cl. *p* *p*

Hp. *p* *(loco)*

Cb. *p* *p*



18 *mf* (poco) *sub. p* **B**

S. Pe - - - ter car-ries the keys.

Cl. *mp*

Hp. *mp* *pp*

Cb. *mp*

22 *p* *mf* *ossia: D $\flat$*  *mp*

S. Home. where I have our La - - dy's com-pa - ny and I

Cl. *pp* *pp*

Hp. *pp* 5 8 $\sharp$

Cb. (s.t.) *pp*

26

S. *mf* *f* *sub. mp* (gl.)

hear - - ti-ly be - seech Her heal my di-sease

Cl. *p* *p* *mp*

Hp. *p* *mp*

Cb. *p* *mp*

ord.

I (8.) II (7.) II (11.) I (8.)

30

C

S. *p*

She commands me o-ffer un-to

Cl. *p*

Hp. *p legato* *5* *8va* *5* *8va* *5*

Cb. *(8)* *(loco)* *p* *3*

**D**

33

S. Her, in her cha-pel, a ta-per and to bol-dly de

Cl.  $p$   $mp$

Hp.  $p$   $mp$

Cb.  $p$   $mp$

8<sup>va</sup> 8<sup>vb</sup> 8<sup>va</sup> 8<sup>vb</sup> 8<sup>va</sup> 8<sup>vb</sup> 8<sup>va</sup> 8<sup>vb</sup>

F $\sharp$  R $\sharp$  G $\sharp$  F $\sharp$  I (7.)

37

S. clare to all that Our La-dy has re-vived me from the

Cl.  $mf$  (poss.)

Hp.  $mf$

Cb.  $pp$   $mf$

$f$   $\sub. p$  liberamente (quasi recit.)

( $\checkmark$ )

B $\flat$ /A $\flat$  F $\flat$  6 5

8<sup>va</sup> 8<sup>vb</sup> 8<sup>va</sup> 8<sup>vb</sup> 8<sup>va</sup> 8<sup>vb</sup>

6 **Interlude: recit.; senza misura**

40 = 60 ca.

9

S. ve-ry point of death and it will be rung a mi-ra-cle. But, said my ma-ster the cha-pel has no

Cl.

Hp. *p.d.l.t.* *ord.* *ppp* *8<sup>va</sup>* *C#*

Cb. *s.t.* *(b)*

10 11 12

42 *mp*

S. bells I re-plied Our Ble - ssèd La - dy will

Cl. *pp* *fast as possible* *f* *p* *8<sup>va</sup>* *ricochet* *gl.*

Hp. *pp* *8<sup>va</sup>* *f* *ord.* *pp* *f*

Cb. *ord.* *pp* *f* *gl.*

13

14

7

45 *mp* (breve) *mf* (breve) *gl.* *p*

S. show \_\_\_\_\_ more \_\_\_\_\_ mi - ra - cles there shor-ly for

Cl.

Hp. *f p* *f p*

Cb. *f* *gl.* (col. leg. batt. (ric.)) (col. leg. batt., ric.)

## Vision II: con misura

Hellish, energetic ♩ = ca. 60

*p dolce, floating above ensemble*

47

S. If a - - - - -

Cl. *mp* *p* (*p*)

Hp. *p.d.l.t. (both hands, until postlude)* *sfz* *mf* *p* (*p*) thumbpick (*gl.*) (ord.) thumbpick (*gl.*)

Cb. *f* *gl.* *p* *gl.* *p* *gl.* *p* *gl.* *p*

ric. (con crini) s.p. nat. s.p. nat.

D $\sharp$ /D $\sharp$ : half ped. rattle (on the beat)

49 *(più f)* *tr* *mf*

S. *- ny de - part this life*

Cl. *p* *gl.* *mf sub.* *\*finger slide*

Hp. *p* thumbpick *(gl.)* *mf* *p* thumbpick *(gl.)*

Cb. *gl.* *s.p.* *mf* *nat.* *gl.*

51 *f* *sub. pp muttering*

S. *de - part this life su-d-den-ly*

Cl. *p* *pp sotto voce* *mf sub.*

Hp. *E#* *F#* *(p.d.l.t.) (gl.)* *thumbpick* *gl.* *mf*

Cb. *gl.* *p*

53 **E**

S. *p*  
or by \_\_\_\_\_

Cl.  
*mp* *p*

Hp.  
*mf* *p* (*p*)  
C# thumbpick (ord.) thumbpick

Cb.  
(ric.) -----> s.p. nat. -----> s.p.  
*sub. f* *p* (*p*)

55

S. *gl.* *(gl.)* *(v)*  
mis- chance

Cl.  
*gl.* *+Bb tr.*

Hp.  
thumbpick *gl.* *gl.* *gl.*

Cb.  
nat. -----> s.p. nat. *8va* *gl.*

57 *(f)* *sub. pp muttering*

S. *gl.* *gl.* *gl.*

by mis - chance in dea - dly sin,

Cl. *B $\sharp$ tr.* *B $\sharp$ tr.* *fp* *\*(finger slide)* *pp* *thumbpick* *gl.* *pp*

Hp. *p* *f* *p* *gl.* *pp*

Cb. *(8)* *gl.*

59 **F** *mp dolce*

S. if he

Cl. *gl.* *slap* *5* *fp* *5*

Hp. *f* *p* *gl.* *gl.* *gl.* *gl.*

Cb. *(arco ord.)* *m.s.p.* *m.s.t.* *m.s.p.* *ord.* *m.s.p.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *fp leggiero*



61

S. *f*

be vowed to Our

slap *fp*

(p.d.l.t.) thumbpick

(p) (ord.)

gl.

m.s.t. m.s.p

ord. m.s.p

*fp*

63

S. *(f poss.)*

La - dy

Cl. *gl.*

flt.

(non slap)

*p* *fp* *p* *fp*

thumbpick

(ord.)

m.s.t. m.s.p

ord.

*sfz*

67

S. ly

Cl. *B $\flat$*  *tr*

Hp. *gl.* *pp*

Cb. *p.s.p. (until bar 72)* *ff*

68

69

70

71

72

(p.d.l.t.) thumbpick *f*

(ord.) *gl.*

69

S. *mf* he shall *(gl.)*

Cl. *fp* *p* *cant.*

Hp. *gl.* *p* *(p.d.l.t.) (gl.)*

Cb. *gl.* *p* *(p.s.p)* *gl.* *gl.*

71

S. be re - - - -

Cl. *gl.* *fp* (cant.)

Hp. *gl.* *gl.* *ord.* *gl.*

Cb. *gl.* *ord.* *gl.*

73 *ff* (gl.) *stored* (✓)

Cl. *gl.* *(f) sub. p*

Hp. *(p.d.l.t.) (gl.)* *gl.*

Cb. *gl.*

74 *(ff) sub. pp* *3* *3* *gl.* *gl.* *re - stored to life a - gain*

Cl. *+Bb tr.* *5* *5* *5* *5*

Hp. *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *thumbpick* *8va* *pp* *Bb/A#*

Cb. *gl.* *col leg. batt. ric.* *gl.*

Recit.: senza misura

15

16

76 Heavenly and warm once more ♩ = ca. 72 *p liberamente*

S. to re-ceive shrift and hou - sel

Cl. (breathe as subtly as possible, where necessary)

Hp. *p* (non damp) *p* (non damp)

Cb. *p*

ord. *p* 8<sup>vb</sup> 5

ord. II (7.)

ord. II (8.)

A<sup>b</sup> A<sup>b</sup> G<sup>b</sup>

17

79 and a - fter to de - part this world with God's ble - ssing.

Cl.

Hp. E<sup>#</sup>

Cb.

## Con misura, l'istesso tempo

8<sup>va</sup>

S.

*pp* *mf* *pp*

They \_\_\_\_\_ will go home \_\_\_\_\_

Cl.

Hp.

B $\natural$ /A $\flat$

8<sup>va</sup>

II (9.)

Cb.

3